VOGUE

60¢
Jan. 1



"HOW THINGS COULD BE"
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1962's FIRST FASHION CHANGES— A STREAK OF NEWS

WHICH COLOURS COUNT BEGINNING NOW

HOW WILL YOU BEHAVE TOMORROW?
A new cycle-science may predict

WHAT TO PACK AND NOT WEAR
By Mrs. Danny Kaye

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VOGUE

INCORPORATING VANITY FAIR

There are four Vogues: American, French, British, Australian I. S. V.-PATCÉVITCH Publisher

JANUARY 1, 1962



KAREN RADKAI

COVER

The year of the blouse begins here—with a chiffon overblouse and tweed skirt, both in the haziest shade of blue. A seasonably uncommitted look that makes its own plans, it could do this: reach its peak at six o'clock, be worn under tweed or furs, before or after. By B. H. Wragge; blouse of double silk chiffon, skirt of wool tweed (Fabric by Rings). The costume, about $90. Scaasi earrings. All at Bonwit Teller. Costume, also at Montaldo's; Hudson's; I. Magnin. Sun-toned make-up, spicy lipstick called Tomango, both by Germaine Monteil.

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Vol. 139, No. 1
Whole No. 2071

Shadow play

B. H. Wragge's
easy, breezy dress
floats Southward
in a louver-striped sheer.

Galey & Lord

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For fine stores and details see page 130

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Left: Dress with gored skirt in star blue, jade green or navy with white. (*V-9*) **35.00**

Right: Sleeveless dress with eased waist and panel-effect skirt in navy with white and yellow, toast with white and blue or jade with yellow and white braided trim. (*V-10*) **30.00**



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SCENE: Virgin Islands, U.S.A.



PICTURE-PRETTY AGAINST THE IMPRESSIVE SENATE BUILDING AT CHARLOTTE AMALIE, ST, THOMAS. PHOTOGRAPHY: ED ANTHES

SEEN: That Knowing Peck and Peck Look

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Maria Martel Photo

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THE TWENTY-FOUR HOUR EYE

Eye care is an all-the-time thing. Even women whose skin is oily probably have dry skin around the eyes—just where lines are likely to become entrenched. DuBarry makes a new Eye Cream to use at night, and under day and evening eye make-up.



Daytime eyes by DuBarry: Natural looking. This doesn't mean no make-up—it does mean soft colours applied with a light hand. Line eyes with Eye Beauty Pencil, which comes in black and shades of grey and brown. It draws a thin, fine line, is self-sharpened. Use the same pencil to darken eyebrows; shadow eyelids with Eye Shadow Stick (nine pastel colours to choose from).



Evening eyes: At night, make-up is dramatic; eyes lined with DuBarry's Bright Beauty, a liquid liner that comes in bright colours as well as black and brown. Evening eye shadow is apt to be iridescent—Green, Blue, or Violette Shimmer. Mascara is for always, but darker colours can be worn at night. The DuBarry Creme variety comes in a tube (blue, brown, black), and in an automatic, Mascara-Ade roll-on (in six different colours).



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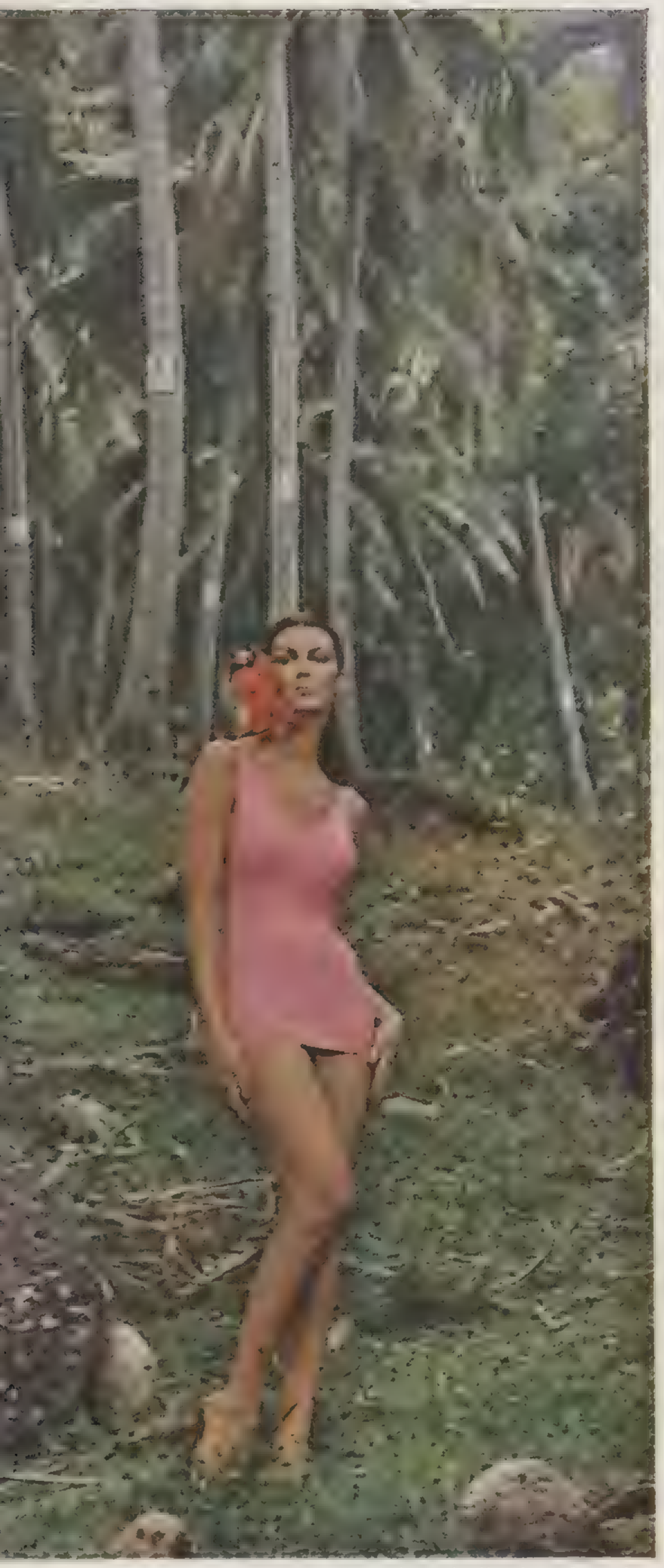
HAT BY EMME

Don cuts a wonderful figure!

Nelly Don

The any-hour ensemble in Sahara Crepe, a fine pebble-textured blend of rayon and acetate. Melon green, coral, beige. Sizes 10 to 20. About 30.00
For nearest store, write Nelly Don, Kansas City, Mo.

Prices slightly higher in some areas.



Cole of California's "Surfer"...a beautifully shaped version of the classic sheath suit that holds and molds in all the right places—thanks to Vyrene. Sizes 10 to 18.

Roxanne's "Skinny-Dipper" with surplice front and back. Stud-fastening allows for neckline adjustment; soft knit made with Vyrene provides perfect cling. Sizes 32-36, A, B, C cups.









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Something wonderful has happened to swimsuits! It's causing a sensation this winter, at the most exotic resorts all over the world...you'll see it next summer on beaches from Maine to Malibu. It's Vyrene, the amazing new spandex that can be made almost as fine as a human hair and still have all the elasticity needed to give you perfect figure control. Fabrics made with Vyrene are softer, lighter, finer than you'd believe possible. Vyrene



Rose Marie Reid's "Water Color"... a softly shaped sheath with flattering surplice top. Lustrous satin made with Vyrene drapes artfully, molds beautifully. Sizes 10 to 16.

Catalina's "Clinging Vine"...a wrap-backed sheath with a crisscross surplice bodice. Woven with Vyrene to control every curve with subtle shaping. Sizes 10 to 16.





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works wonders on everything from the new "easy" sun-swimmer suits to the classic maillot. Never before has there been such a dramatic and instant change in swimwear fabrics and your favorite swimsuit designer has made the most of it—to make the most of you!

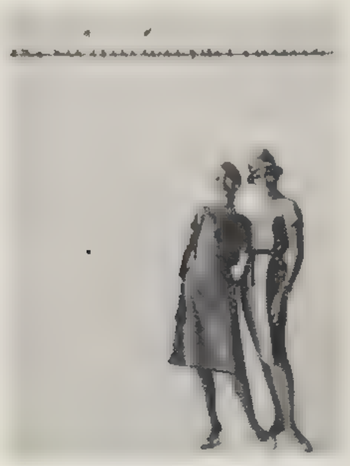
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new fabrics in new fashions

The colour swatches here are clues to what's new in clothes for resort and spring. See at a glance the new colours in fashion. Shop for them at one of the stores listed here for your convenience.

Roberta



See page 26 for stores.

B. H. Wragge See page 4.



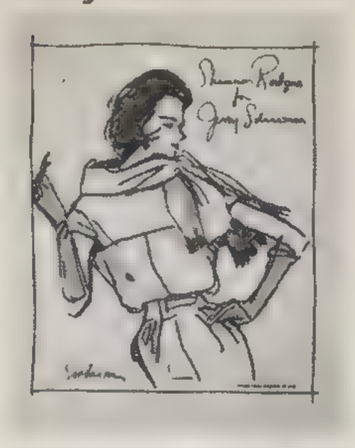
Bonwit Teller....New York, N. Y.
Marshall Field & Company.....
Chicago, Ill.
Montaldo's.....All Stores
Neiman-Marcus.....Dallas, Tex.
Rich's.....Atlanta, Ga.

Nelly Don See page 17.



Stern's.....New York, N. Y.
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Indianapolis, Ind.
The J. L. Hudson Company.....
Detroit, Mich.
Jordan Marsh Company.....
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Jerry Silverman See page 6.



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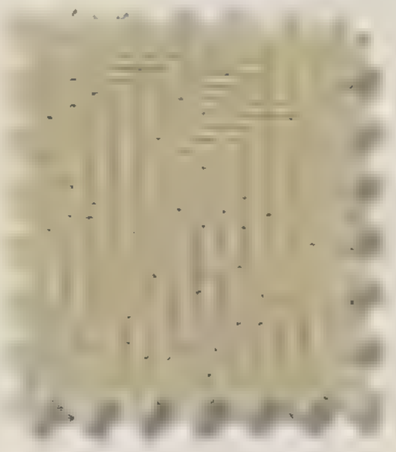
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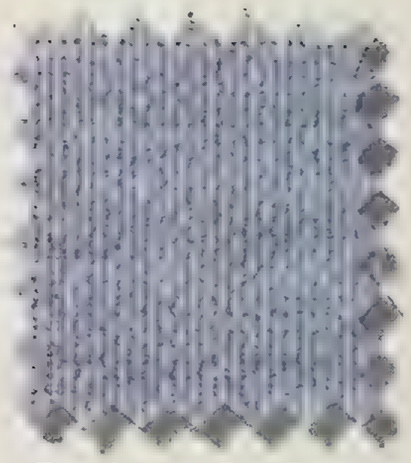
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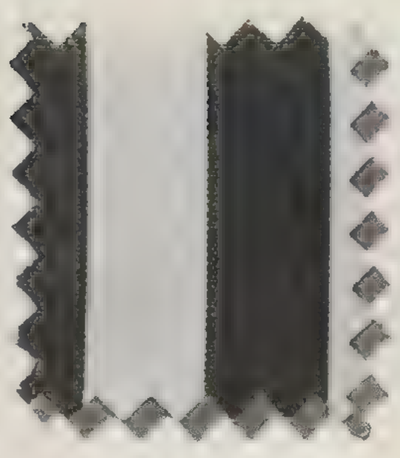
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Neiman-Marcus.....Dallas, Tex.
Carson, Pirie, Scott..Chicago, Ill.
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Gustave Tassell

See page 14.

Tanner of North Carolina



At better stores and specialty shops coast to coast.

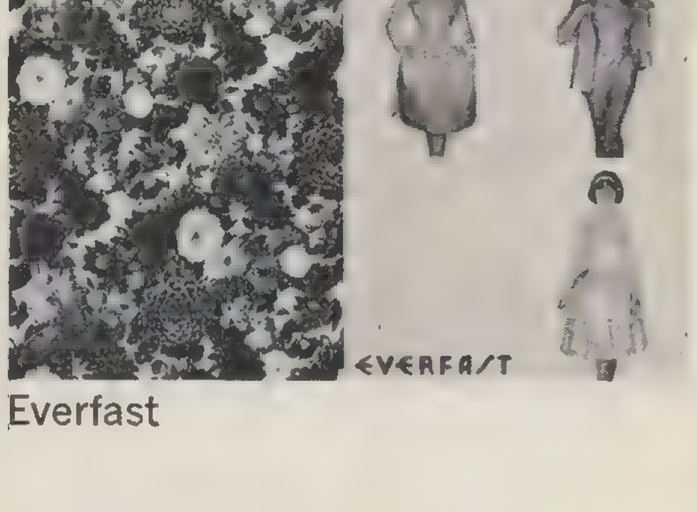


Tanner of North Carolina

See page 12.

Everfast





Everfast

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See page 28 for stores.

Kenmill



Bamberger's.....Newark, N. J.
Bloomingdale's..New York, N. Y.
Dayton's.....Minneapolis, Minn.
Demery's.....Detroit, Mich.
G. Fox.....Hartford, Conn.
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Ship 'n Shore See Back Cover.

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HAIR— COLOUR AND CARE UNDER THE SUN

The mid-winter race to islands in the sun—a wonderful change for looks and outlooks—can be a change less than wonderful for hair. Even hair that has had the best of care is too often no match for salt water and sunshine.

Fortunately, as it happens, there are several products made especially to colour hair temporarily, condition, and protect it from the great-outdoors damage it will face at winter (and summer) resorts.

For colour there are several such joys by Tiz whose Creme and Color Rinse comes in two forms: the Concentrate (to be left on for five minutes, then rinsed out with water); the Mist (to be sprayed on, not rinsed out). Both are temporary colourings, last from one shampoo to the next, but wash out completely. Both the Concentrate and the Mist have conditioning properties particularly resistant to the menaces of swimming and sun. These rinses give hair a natural, healthy look, do not stain the scalp, and are so safe no patch test is required. They come in colour ranges for white and grey, brown, red, and blond hair.

Another conditioner, or "hair nutrient," by the same company is called P.C.K. It's a cream which can be used after shampooing, or any time, to help groom dry, damaged, or bleached hair. P.C.K. is an effective scalp treatment, too, and a good conditioner for seen-better-days hair, especially before a permanent wave.

For conditioning—Tiz Tone-Zit improves the texture of hair that has been bleached or tinted. It takes out brassy tones, the wrong kind of reddish notes, and makes hair more manageable. Like the colour rinses, this also washes out.



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Casual elegance in Forstmann's yarn-dyed sheer wool. Grey or beige, in sizes 8 to 20. About 90.00. Stole in grey/beige. About 20.00

The DRY SKIN SEASON starts today ...and ends the moment you start daily use of Lanolin Plus LIQUID





SWIM SUIT— ANGLE-STRAPPED

More splash at Caneel Bay— the swimming suit that's an unseen partner, on page 105, to a plaid cover-up. This, navy blue, with one shoulder strap attached at an Ambassadorial angle, providing for extra sun, support, fashion. By Brigance, knitted of stretch Du Pont nylon with Vyrene. About $21 at Peck & Peck; Neiman-Marcus; I. Magnin.

flight to all points south



Belgian Linen...for elegance, wherever fashionables migrate. Left: the two-piece-look princess silhouette with mock bolero, satin-piped. Shrimp, aqua, lemon. Sizes 8-16. Right: easy tri-color sheath with tie-front belt. Tones of green; luggage/eggshell/black; light blue/white/cornflower. Sizes 10-20. About $45 each. At these and other fine stores or write Roberta Dresses, Inc., 498 Seventh Avenue, New York.

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IN VOGUE JANUARY 15:

The beauty word—

• Chinese exercises for people who hate exercise

• a one-day scheme for having your looks remade by the pros

• and a new view of beauty that doesn't depend on a fabulous face



POLYNESIAN ZINNIA:

the flower that grew into fashion

Northrup, King planted the seed for the beautiful, new Polynesian Zinnia . . . Everfast saw it and knew it was just right for fashion. The result: an exciting collection of Polynesian Zinnia prints and solids in fashions for you and your house. See them on the following pages . . . find many of them at the stores listed below.

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A



B

C



POLYNESIAN ZINNIA
in Everglaze® easy care cottons by
EVERFAST®

An exciting group of fabrics by Everfast featuring the newest fashion color for resort and summer: Polynesian Zinnia. In beautiful prints, dots, stripes and plain fabrics that shrug off wrinkles with an easy air!



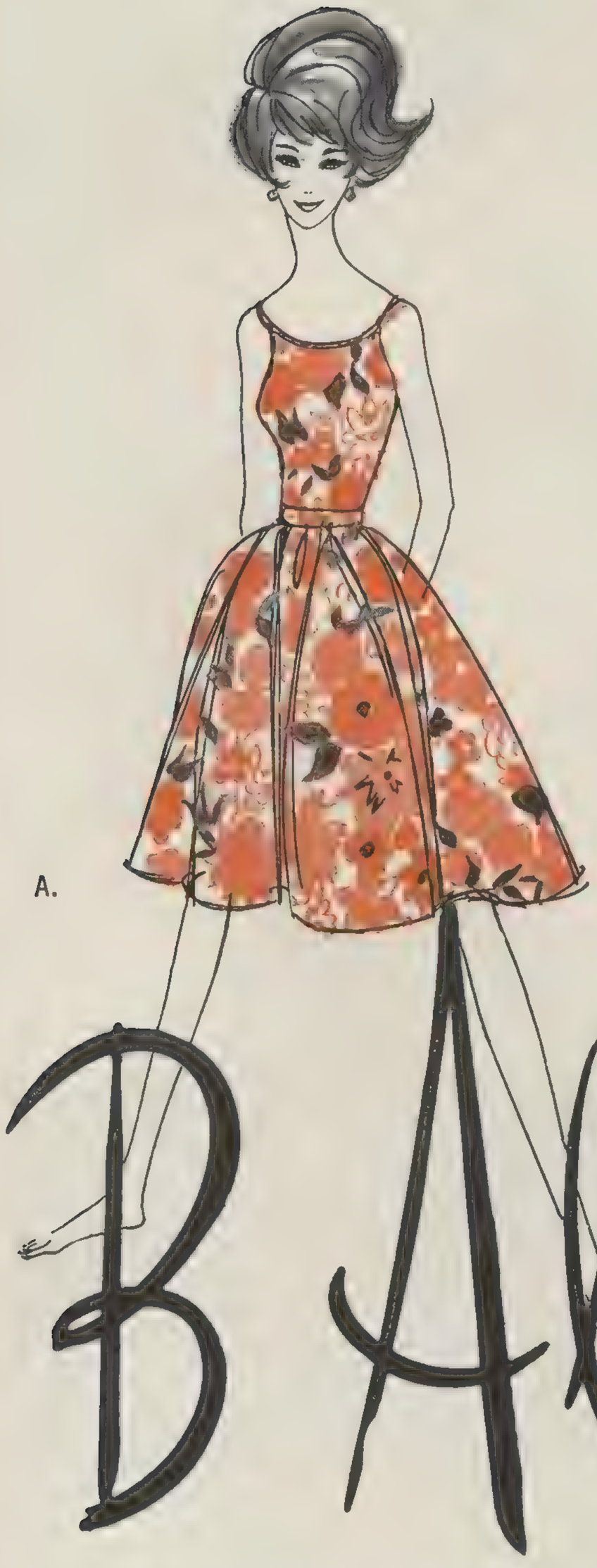
A Craely Casuals uses Sunaire, an Everglaze BanCare® cotton by Everfast for a beautifully tailored casual dress. Sizes 6 to 16, about $23.

B Cotton Satin by Everfast in Polynesian Zinnia polka dot for this Gabar bathing suit and coat. The suit, sizes 8 to 18, about $19; the coat, S-M-L, about $18.

C Polynesian Zinnia striped Satinia by Everfast, with Everglaze easy care, for a Pamela Scott Junior Petite shirtmaker. Petite sizes 3 to 13, about $15.

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A.



B.

C.

B. Altman & Co.

ZINNIAS EVERYWHERE!

Altman's January collection faces the sun, north or south, in a hundred exciting ways; on Fifth Avenue and in the suburbs whole gardens of unexpected color . . . on these pages a sampling:

• A. Toni Owen's circular skirt, 19.00; matching top, 10.00, 8 to 16, third floor. • B. Swimsuit, 10 to 16, 23.00; jacket, s, m or l, 12.00; both by Gabar, third floor. • C. Umbrella by Crongold, 7.95, main floor.

D.

E.

F.

G.

H.

J.

K.

L.

M.

N.

• D. Girl's striped dress by R.A.R. Moppets, 3 to 6X, 9.00; 7 to 14, 11.00, second floor. • E. Turban by Cindy Hats, 6.98, main floor. • F. Snack table, top 16" square, by Richbilt Co., 2 for 24.95, fourth floor. • G. Dotted shift by Trillium, small or medium, 8.95, second floor. • H. Enamelled pin by Trifari, 10.00; earrings, 5.00 (both plus 10% tax), main floor. • J. Overblouse, 30 to 38, by Sidney Heller, 12.00, main floor. • K. Swimsuit with tucked bodice, 10 to 16, by Gabar, 19.00, third floor. • L. Gabar's beach dress, s, m or l, 18.00, third floor. • M. Girl's print dress by R. A. R. Moppets, 3 to 6X, 9.00; 7 to 14, 11.00, second floor. • N. Beach dress with poncho, by Carmen G., s, m or l, 30.00, third floor. Other fine stores see page 28.



Sexy.

How to lower a decolletage without raising eyebrows: slip into our off-the-shoulder shoe—cut low all around. Second surprise: imported patent leather in colors—this one, scarlet-heeled black. Others in all scarlet, white, cat's eye green or brown. At fine stores in leading cities and in New York at ANDREW GELLER 18W57



This is fashion with a difference ... and the difference is Fortrel

Fortrel, the new Celanese polyester fiber, bares you to the sun in brilliant colors that add a glow to your tan. Fortrel keeps these colors and this fashion sparkling through many a wash. Robert Sloan flares the cool top over a pleated skirt using Klebanow's yarn-dyed nub-weave—*Fortrel polyester and cotton.* In colors shown. Sizes 6-16. Top, about $12; Skirt about $18. At Bonwit Teller, New York; Flah's, Syracuse; Goldwater's, Phoenix & Scottsdale; Jonasson's, Pittsburgh; Woodward & Lothrop, Washington, D.C.

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FRAMES OF CELANESE ACETATE, RAY-BAN SUNGLASSES BY BAUSCH & LOMB, INC.

Fortrel

the fiber
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NEW POLYESTER FIBER



1962 Ninety-Eight Holiday Sports Sedan

New measure of fashion . . . new concept of reliability!

Quality you will recognize in every stylish feature! Reliability you will appreciate at every effortless turn of the wheel! Never have they so aptly demonstrated Olds superiority as they do in the magnificent new

Ninety-Eight **OLDSMOBILE**

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THERE'S SMOOTH POWERFUL V-8 ACTION IN EVERY OLDS — *NINETY-EIGHT • SUPER 88 • DYNAMIC 88 • F-85 • STARFIRE*



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Fortrel, the new Celanese polyester fiber, takes you to the 19th hole looking unruffled no matter how you scored. Louise Suggs has embroidered charming zebras on Reliable's cool, smooth *65% Fortrel polyester and 35% cotton* broadcloth, then topped it with its own trimmed cardigan for the perfect golfer. Nicest thing—Fortrel makes its trip through the washer as perfect as a hole in one—little or no ironing. This is truly fashion with a difference... and the difference is Fortrel. White with yellow; 10-20; about $40. Saks Fifth Ave., N.Y. & all stores.

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Fortrel

the fiber
that keeps
its promise

Celanese
NEW POLYESTER FIBER

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Here, Herbert Levy superbly shapes pure silk into perfect figure-shaping magic merely by a simple two-toned device. And it's done exquisitely, too, with the understated fashion that demands attention!

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In sizes 14½ to 30½: Suit costume in willow-n-milk jade or charcoal-n-silver. **69.95**

right:
In sizes 38 to 52: The sheath in charcoal-n-silver grey or in honey-n-beige. **59.95**

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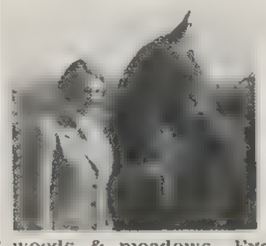
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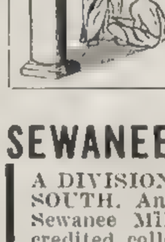
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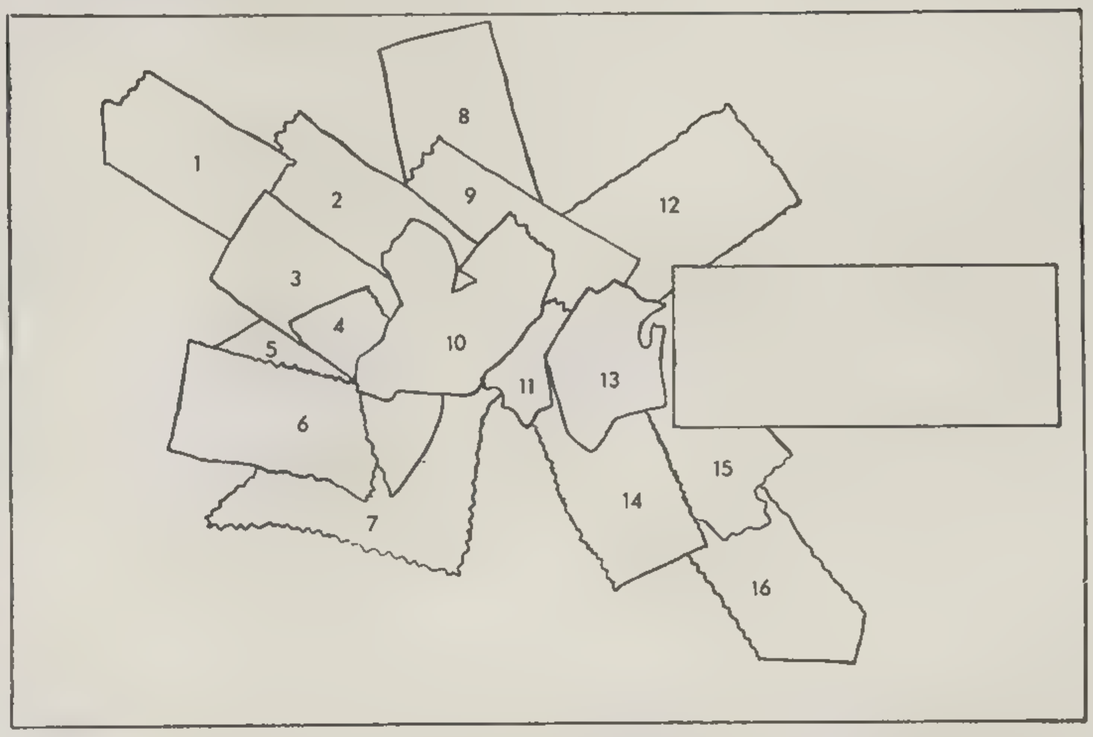
Are You A Bore?

A noted publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

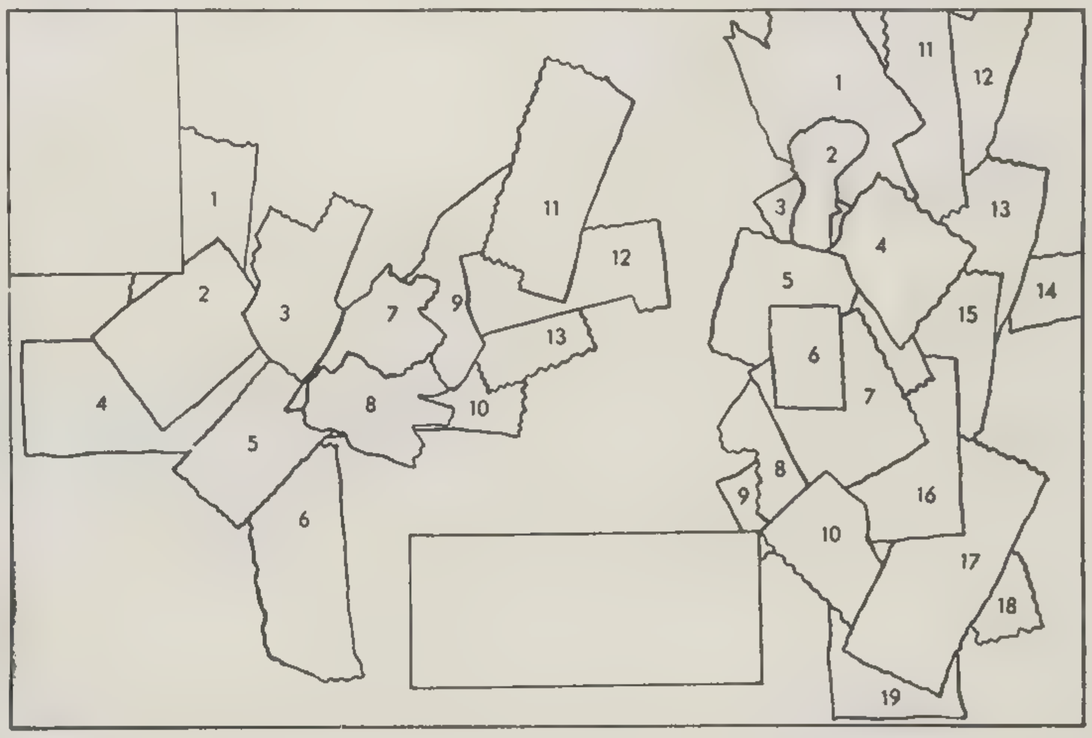
To acquaint the readers of this book with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 1151, Chicago 14, Ill. A postcard will do. *(Advertisement)*

Key to the fabrics on pages 86-91



The blues.

1. Icy pale-blue cotton blend with a fine-textured surface. Fibranne-and-cotton. By Len Artel.
2. Two blues, white, lavender, olive-green in a stretch fabric of cotton and Helanca nylon. By Galey & Lord.
3. For a dress or a suit—lightly frosted blue worsted. By Lawford.
4. Aquamarine and white checked cotton. By Wamsutta.
5. Porcelain-blue broadcloth of Fortrel and Avril. By Folker.
6. Bright turquoise-blue wool in the open lacy kind of weave that's important now. Fabrics by the Rings.
7. Blue and natural plaid of linen. By Moygashel.
8. Strong blue cotton gabardine with Sanforized-Plus: Stevens fabric.
9. Clear light-blue textured fabric of Enka rayon. By Folker.
10. One of the new blistered fabrics—robin's-egg blue silk-and-nylon organdie. By Sekers.
11. Mustard-gold stylized fleur de lis on blue. Swiss cotton. By Len Artel.
12. A tweed that looks homespun—blues and whites in spun rayon and linen. By Gilbert H. Robinson.
13. Watery blue and green print on soft silk taffeta. By Bianchini.
14. Wedgwood blue wool homespun. By Einiger.
15. Spongy blend of Dacron, worsted, and nylon in one of the new soft blues. By Raeford.
16. Pale aquamarine Avisco rayon and Celanese acetate crêpe with a grainy surface. By Jacques Maisch.



Pink.

1. Very soft wool and fur blend crêpe in pale coral. By Hockanum.
2. Palest of the new pinks—a lacy leno of Orlon and wool. By Lesur.
3. Hot orange wool coat fabric in a diagonal weave. By Anglo.
4. Orangy-pink and green striped cotton seersucker. By Avondale.
5. Warm pink gauzy wool suit fabric. By Anglo.
6. Two pinks—one touched with coral, the other warmed to almost beige, with white in checked dress fabric of Orlon and wool. By Milliken.
7. More texture interest—in a fabric for evening—coral-coloured puckered rayon crêpe. By Petillault.
8. Moon-size dots—apricot on white silk chiffon. By A.P. Silk.
9. Bright pink pebbly silk crêpe. By Maxwell.
10. Pale, pale apricot-coloured Supima cotton broadcloth. By Springmaid.
11. Arnel-and-nylon crêpe, creamed-down coral colour. By Klopman.
12. Deep-creamy fabric of Permathal Everglaze cotton knit by Alamac.
13. Whitened brick colour in textured Vycron-and-cotton. By Designer.

(Continued on page 57)

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

ARIZONA

TUCSON

Arizona Inn. Bungalow rooms with sun terrace. Beautiful gardens. Steam heat. Warm water pool. Har-Tru tennis courts. A. P. M. Bennett, Mgr.

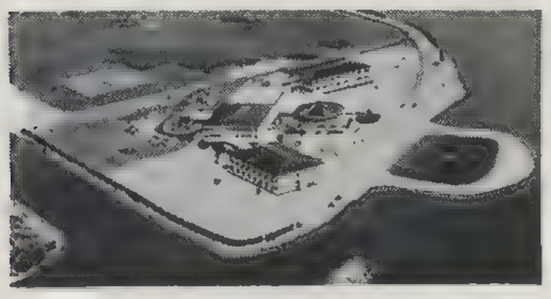
Westward Look Ranch Inn. Luxurious resort in desert foothills. Riding, pool. American Plan, all year. Rt. 6, Box 250, Tucson, Ariz. CY 7-1151.

WICKENBURG

Rancho de los Caballeros. Bask in winter sun, shine with hearty hospitality & informality. Swim, ride, golf, relax-fun in the sun. Children welcome.

FLORIDA

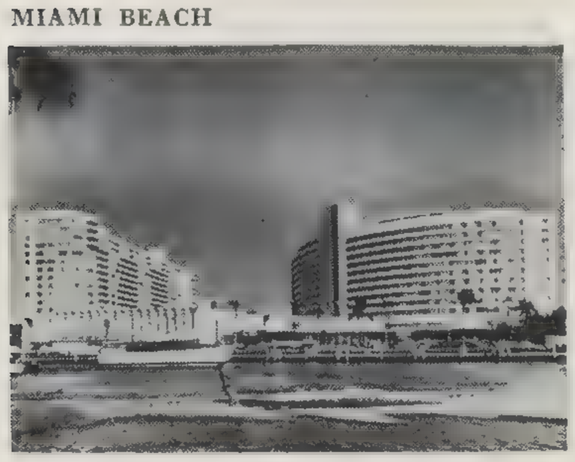
DUCK KEY



Indies House

"In the U.S.A. . . . but Isles away" in the Florida Keys. The same management as the famous Tides Inn of Virginia. Gracious hospitality, memorable dining, great fishing & other sports, dancing, entertainment. Easy to reach by plane, car or boat. See Your Travel Agent or our Int'l. Reps. Robt. F. Warner, Inc. or write direct to Indies House, Duck Key, Florida.

MIAMI BEACH



The Fontainebleau

Described as the only complete Resort in Miami Beach, Fontainebleau this season has added $2,000,000 in additional features including private entrance and driveway; indoor pool with 200 sun lamps; bowling lanes; billiard room; ice skating rink; Health Spa and Gymnasium; tennis courts; luxurious Club Gigi and golf only minutes away. Ben Novack is President and Duke Stewart is Managing Director. New York Office: 730 Fifth Ave. CI 5-7800.

PALM BEACH

La Coquille Club . . . pvt. club-resort. For membership information, contact R. W. Thompson or Rep., R. F. Warner: N.Y., Bos., Chi., Wash., Toronto.

ST. PETERSBURG

Vinoy Park Hotel. Finest on Gulf Coast. Pool. Golf course. 375 rms. Faces Tampa Bay. Am. plan. Folders—rates. Sterling Bottome, Managing Dir.

The South Means Luxury . . . of sun and warm sights, of beauty established in ease, of welcome everywhere.

America

Visitors coming to the United States appear to have a pretty fixed idea about what they want to see and do. New York City is the big draw, its skyline, shops, theatres, its Greenwich Village, Harlem, and jazz. Washington, D. C. is another peak, wreathed, like many European cities, in greenery and neo-classicism. For more historical Americana, the Virginia town of Williamsburg pulls romantically as the faithful reproduction of a small island of culture in a seventeenth-century wilderness when many thousands of artisans were building Versailles. Particularly liked by South Americans: New Orleans' *Vieux Carré*, the Spanish, French, and Creole restaurants, the swinging places on Bourbon Street. Although a cliché to Americans, most visitors want to hear the boom of Niagara Falls, but are softly surprised by the clean look of New England villages, by sailing at Martha's Vineyard and Nantucket. Some people want to see a car assembled in Detroit, but many want to go further west—to Arizona's bony canyons and deserts, to the Rocky Mountains for ranching, camping, and fishing in the wine-clear streams. To Colorado where the Garden of the Gods, a bowl of red wind-carved rocks near Colorado Springs, lies in the lap of spiky peaks. Skiers head for the slopes of Stowe, Vermont; Sun Valley, Idaho; Alta, Utah; and Squaw Valley and Sugar Bowl, California. The mix of Indian and Spanish attracts travellers to Santa Fe and Taos in New Mexico, but Nevada's big excitement is the jangle of slot machines, the strip shows, the gambling fun of Las Vegas. Hollywood, living on television but remembering its dense movie past, seems to be the felt need of all visitors who expect to see more starlets than car-hops, but there is no disappointment in the long sweep of California coastline, as brilliant as the Mediterranean. San Francisco hits almost everyone dead centre, its blue and white beauty, ski-jump-steep streets and rackety port, its restaurants, its jumble of people. Note: Visitors from the developing countries are almost invariably impressed by the thrusting progress, combined with the Hispanic pleasures, of Puerto Rico.

FLORIDA

FORT LAUDERDALE



The Lago Mar

In the exclusive South Beach section between a picturesque lagoon and the ocean—no busy streets to cross to reach a superb 600-foot private beach. Two magnificent pools, patio bar, tennis, par-3 golf. Convenient to Bahia Mar, jai alai, race tracks. Under the direction of Sidney Banks. Write for color brochure, rates.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

NEW HAMPSHIRE

SUNAPEE

Dexter's. For comfort loving adults and skiing families. Near Mt. Sunapee. Slope, tow, instruction on grounds. Cocktail lounge. Dec. 28-April 1.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. On Boardwalk. Luxurious new wing. Ocean-front sundecks, ice rink, entertainment, fine food. Ask about Vacation Plan.

VERMONT

STOWE



The Lodge at Smugglers' Notch

Centered among the most extensive ski facilities in the U.S.A. Gay luxurious ski living, continental atmosphere. Outstanding French cuisine, wine cellar. Cocktail lounges, gay game rooms, dancing, skating. Sports shops, world-famous ski school. Reservations advised. Tel. Stowe AL 3-7311. Write Ivor Petrak, Mgr. Brochure.

VERMONT

STOWE

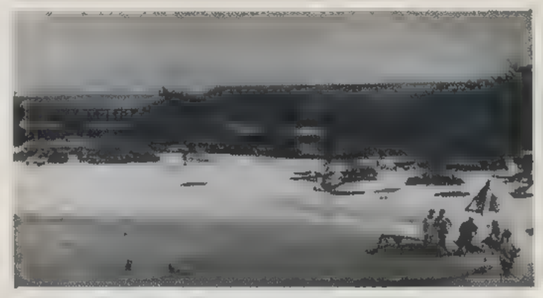
Topnotch. America's renowned ski lodge. Continental cuisine, Austrian staff, chic lounge for "Apres Ski". Write for folder "H", & low Jan. rates.

WILMINGTON

On the Rocks Lodge at famous Mt. Snow. "In a class by itself." Excellent cuisine, economy ski weeks, skating, sleigh rides. Brochure.

JAMAICA, W. I.

MONTEGO BAY



Half Moon Hotel & Cottage Colony

A luxurious setting amid the lush tropical surroundings of a private 42 acre park and lovely beach. Delightful year-round climate with balmy days and cool nights. Fine American Plan Cuisine. Congenial and informal. New 18-hole golf course. Swimming, fishing, tennis, riding, dancing nightly. Consult your travel agent or I. Oliver Engebretson, Inc., 141 East 44th St., N. Y. 17. Tel. TN 7-0720.

ORACABESSA BAY



Golden Head Beach Hotel and Cottage Colony

This magnificent Hispanic-inspired resort offers luxury rooms and charming cottages with air-conditioning, terraces, and uncluttered views. Beautiful beach, pool, all sports, dancing. Superb cuisine. Gerald Ames, General Manager. See your travel agent, or International Representatives Robert F. Warner, Inc. in New York, Boston, Chicago, Washington, Toronto, London.

MEXICO

IXTAPAN



Ixtapan Hot Springs Spa

Medicinal thermal baths, marvelous for relief of arthritis & related ailments. 20 private pools, positively the most lavishly appointed in the world. Also 4 large pools, including Olympic. Luxurious modern 200 room hotel. Private golf, own stables, old fashioned carriages, movies, TV, etc. Year round temp. 70's. No hay fever. Near Mexico City. See your travel agent or write Ixtapan, Paseo Reforma 132, Mexico City.

TRAVEL

Tours, Cruises, Services

FORT MYERS

Spend 6 idyllic days cruising S.W. Fla. houseboat style aboard the Lazy Bones. Write Shanty Boat Cruises, P.O. Box 1628OG, Fort Myers, Fla.

THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

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enchanted islands of the Caribbean

ST. THOMAS • ST. CROIX • ST. JOHN

Only here will you find the charm, the grace, the ease of pace of 19th Century living. Here you'll find glorious weather, perfect beaches, all land and water sports and every kind of accommodation to suit you: Glamorous luxury hotels, charming small hotels, guest houses and housekeeping cottages—all with every modern convenience—and to suit every pocketbook. For example: Just $5.00 per day, per person will let you discover the enchantment of the Virgin Islands. (And rates are even less after April 15th). For complete information on how to come, where to stay and whatever else you'd like to know about this golden world . . . see coupon on reverse side.



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Three perfect beaches • Private terrace • Tennis, fishing, calypso • Dancing under the stars • Spearfishing • Freeport shopping • MODERATE RATES

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St. Thomas' Most Popular Informal Hotel

Directly on our lovely white sand beach.

Caribbean Beach Hotel

Famous Tropical LUAUS
Chinese, Hawaiian and Italian CHARCOAL BARBECUES
— every Tuesday, Thursday, Saturday and Sunday!
In our fabulous, by the sea . . .

PAVILION UNDER THE PALMS

Write for our folder— CARIBBEAN BEACH HOTEL ST. THOMAS, V.I.



The New **Flamboyant** Hotel

DIRECTLY ON THE OCEAN
ST. THOMAS, VIRGIN ISLANDS

Excellent Cuisine
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Gramboko an Inn on St. Thomas

CASUAL INFORMAL HOSPITALITY IN SETTING OF ISLAND CHARM

Right on beautiful Krum Bay, with an unrivaled view and there is always a breeze.

Bright, Spacious Rooms • Mouth-Watering Food • Modest Rates • Friendly Staff

Write or Cable "GROMBOKO"

Grapetree Bay

A Treadway Inn



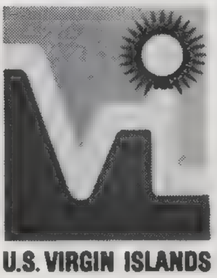
Enjoy a fascinating Caribbean holiday at the largest resort on St. Croix. 32 villas, 96 rooms. Excellent cuisine, boating, tennis, all facilities. Dancing and entertainment and the world's best climate.

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Virgin Islands Gov't Information Center
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Please send me these details about the Virgin Islands

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An old Manor House on Frenchman's Hill converted into a delightful Guest House with rooms cooled by the Trade Winds. Sunset Cocktails on the picturesque gallery. Entertainment. Dining on French-Swedish Cuisine.

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St. Croix Beach Hotel

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120 BEDS
AIR CONDITIONED ROOMS
DANCING AND ENTERTAINMENT

A warm welcome awaits you at our shore in the Caribbean

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ST. CROIX-BY-THE-SEA, St. Croix, V. I.

FUN SPOT OF THE VIRGIN ISLANDS The Virgin Isle Hilton. Largest, most luxurious hotel in the Virgin Islands. Each room has a private balcony with a magnificent view of island and sea. Glamorous salt-water pool, famous Foolish Virgin Bar . . . dining, dancing under the stars on the beautiful Torchlight Patio . . . all land and water sports under the sun. Excellent Continental and American menus. Everything's fun, friendly, happily Hilton. For further information see coupon.

Virgin Isle Hilton

VIRGIN ISLE HILTON
ST. THOMAS, U. S. VIRGIN ISLANDS

Please send me color brochure and rate card for the glamorous Virgin Isle Hilton.

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ADDRESS_____

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POSSESSIVELY YOURS

BY WILLIAM WALDEN

Unless my powers of observation have slipped, there has been an alarming increase during the past few years in possessive apostrophosis. This is not a disease, but a communicable weakness, characterized by the desperate urge to wedge an apostrophe into a word where it doesn't belong, preferably into a possessive pronoun or adjective.

Consider, for example, my favourite trade newspaper, an independent, outspoken, and deservedly widely-admired journal. More times than I like to remember, it has been guilty of sentences like "John Carroll, who's show closed last night, plans another production for the fall." Contrariwise, as Tweedledum would say, it sometimes offers "Ed Bartley, whose flying to Paris tomorrow, was present at the dinner." Practically any day I expect to encounter in that estimable paper a third variant: "He gave all the credit to Tom Colligan, who'se quick thinking saved the day."

Among the hundreds of instances of creeping apostrophosis I have encountered during the last few years, this one was culled from an editorial in a metropolitan newspaper: "In the second murder, the guilt was clearly hers'." Another: the July issue of a national magazine contains a full-page cartoon showing a theatre marquee emblazoned with HAMLET and a large sidewalk sign reading "NOW IN IT'S 359TH YEAR." Obviously the apostrophe was not included to enhance the joke, which in this case is at least partly on the editors and proofreaders of that magazine.

Apostrophes are not normally a vital concern in my life, and the fact that their abuse has forced itself on my attention leads me to conclude that it must be on the rise. Indeed, for a while I suspected that it might be a new symbol of revolt fostered by one of these special-interest groups one hears so much about—beatniks, exurbanites, possibly the uninfluentials. Further observation convinced me that no particular cult was behind it, that it was instead a general failing, and that the blame for it must be laid at the feet of our educational system. This is a popular whipping boy these days, granted, but I believe it to be at fault in this instance. I'm sure my position would be supported by the New York City school official who recently complained that not only many students, but also many prospective teachers, are unable to write acceptable English. Even without his support, however, I feel that a system that permitted my nephew to graduate from high school without having been taught the difference in pronunciation between "which" and "witch" can safely be blamed for failing to teach him, and millions of others, to apostrophize correctly.

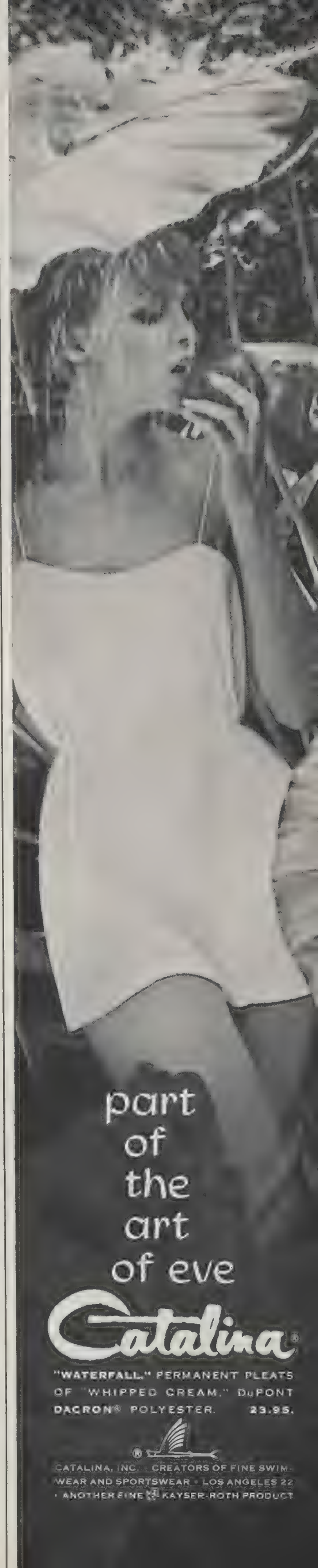
The urge to plant an apostrophe somewhere, *anywhere* in a possessive springs, I think, from a fanciful notion that nothing expresses belonging like an apostrophe. "The bull broke its horn on the fence" indicates that the horn belonged to the bull, but "The bull broke its' horn on the fence" emphasizes that belonging with a pile driver. Used thus, the apostrophe can be as effective as a double negative, and as correct.

More than one haberdashery advertises that it sells "Mens' hats." In a Woolworth's on Forty-second Street, I chanced upon a sign that I shall remember for a long time, if not forever: "Ladie's and Childrens' Wear." Although the most frequent victim of the intrusive apostrophe is "its," undoubtedly because of its similarity to the contraction "it's," I have also encountered "your's," "their's," and "her's" in large-circulation newspapers which should know better. I should add that I found them far more often among the advertisements than in the news columns: "Sent on a mission from which they knew there was no return—their's but to do and die. A motion picture you will never forget."

The misplacing of apostrophes is by no means limited to pronouns and adjectives. Near a bus line in Jamaica, Queens, is a bar-and-grill tersely identified as "Loui's." One can almost visualize the sign painter thinking his way through that. First he tries "Louis' " on a practice cardboard. After studying that for a few moments he decides it must be wrong because an apostrophe should be followed by an s. He tries "Louis's." That looks even worse —too many s's. He meditates for a while, and finally inspiration strikes. Since "Louis" already *has* an s, why not avail himself of it? So "Loui's" it becomes.

The only possessive still pristine—to my knowledge—is "his." But I'm sure the avid apostrophists, intent on inserting punctuation that hits the eye like a dirty thumb, will soon remedy that oversight, and one of these days I'll chance across something like "The acclaim he received was deservedly his'."

Once that beachhead is established, it will be but a few short steps to "He took what was hi's and departed." If that day comes, nobody's possessives or possessions will be safe, because what's your's will be her's, what's her's will be hi's, and what's our's will be their's. Even plural's may succumb to the dangerous' attack's: when chaos' rule's, whose to predict its' fini's?



nina cosmetics

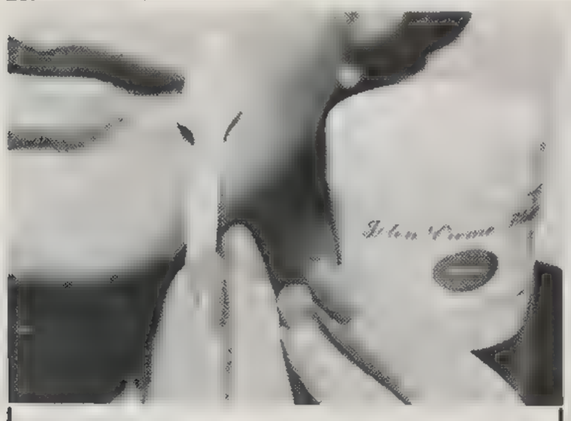


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Produits Nina, Dept. 7-AN, 610 Fifth Ave.,
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Problems Fade . . . Jolen Creme Bleach turns superfluous hair from dark to pale blond color that blends with natural skin tones. Medically approved, Jolen is effective on face, arms and legs! Money back guarantee. **$2.00** Postpaid, tax included.

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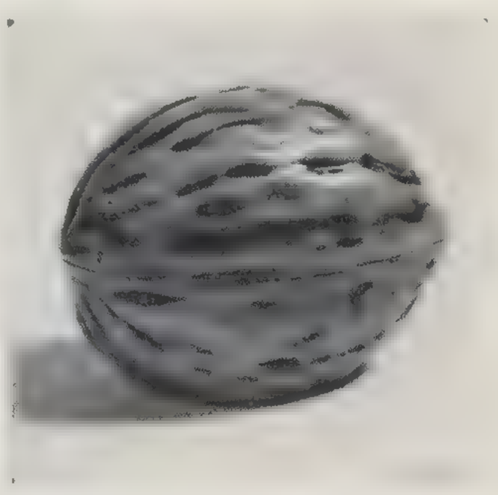


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Glamorous Magic Turban wraps and stays in place *without a single pin or clip!* Miracle material clings to itself! At night, keeps hairdos unmussed. In boat or car, protects your hair from wind, spray or fog. In the bath, guards against moist air. Perfect for fashion or utility wear! *Guaranteed to please or money back!* MAGIC TURBAN, only $1, post paid. Order direct by mail from **Sunset House, 255 Sunset Building, Beverly Hills, California.**



SHOP
. . . winter

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Limoges porcelain walnut, walnut-coloured, to hold stamps, paper clips, cigarettes. 4¾″ long. $8.25 ppd. Quai Voltaire, 1048 Third Ave., New York 21, N. Y.



White faïence pitcher with a blue, brown, or yellow butterfly painted on it. Blue butterfly: 6″, $4; 4″, $2. Yellow: 5½″, $3.50. Brown: 5″, $3. Georg Jensen, 667 Fifth Ave., New York 22, N. Y.

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with a marvellous slouchy chic.
It has dropped shoulders;
a belt you can tie at or below
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White faïence tray and
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twisted stem handles.
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Beige silk tie belt with
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coloured flowers, green leaves,
and gold-thread wheat sheaves.
Made in France. Also comes in
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pink flowers. 54″ long. $12.
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No . . . but the basis of her hairstyle is our new Caryl Richards OLIVE OIL Permanent. Wonder-working olive oil in every golden drop makes her hair so soft, so manageable it almost sets itself. And for a sparkling finishing touch we recommend Caryl Richards new HAIRSTYLING SPRAY with OLIVE OIL. Perfect for tinted and bleached hair, too.



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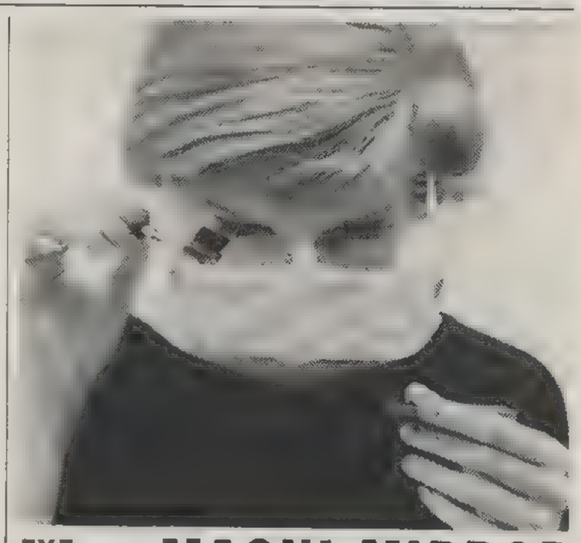
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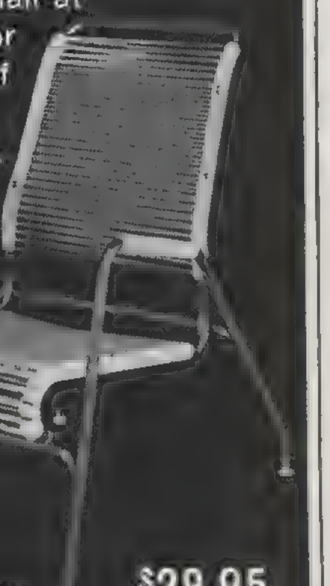
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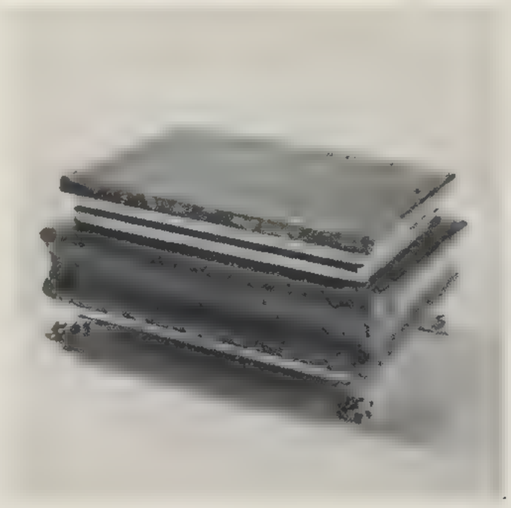
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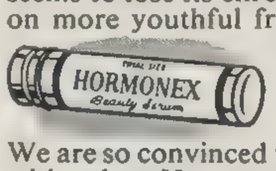
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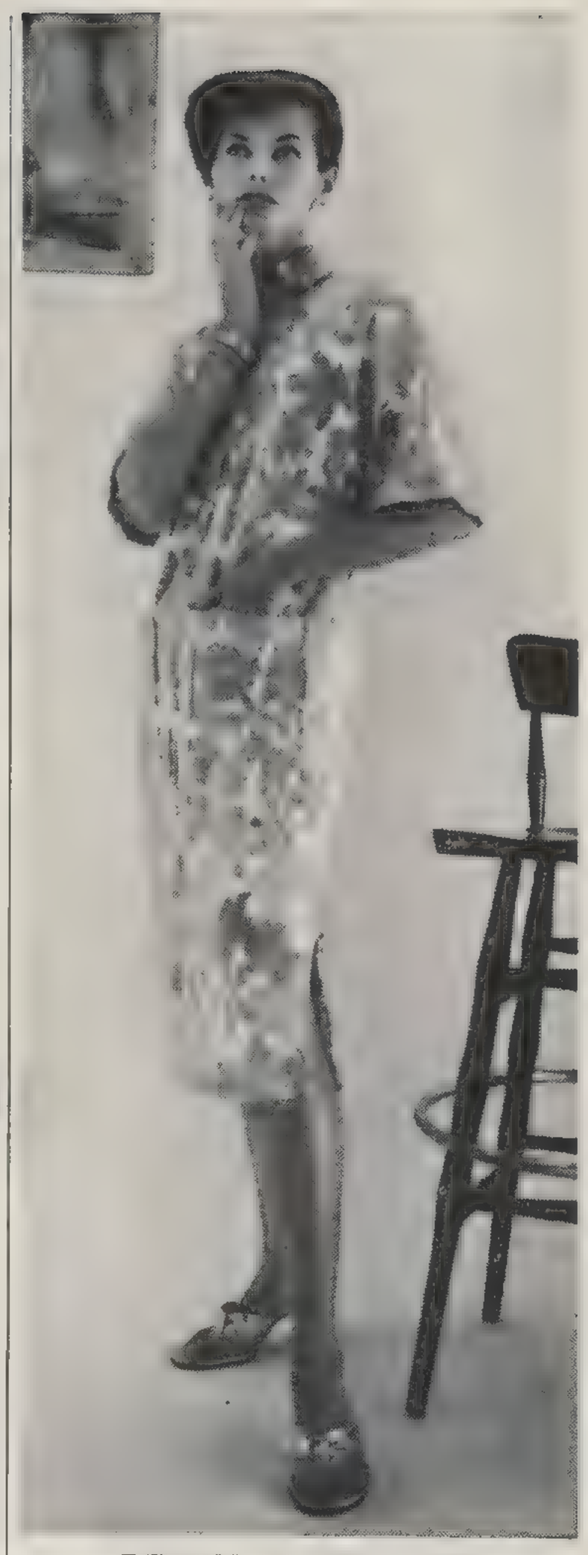
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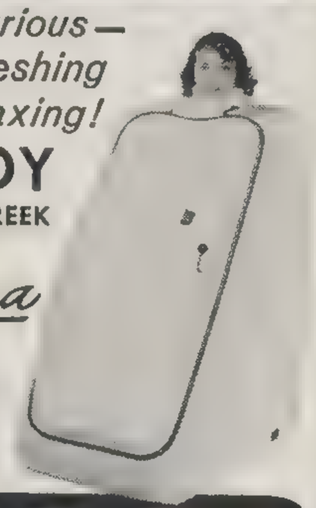
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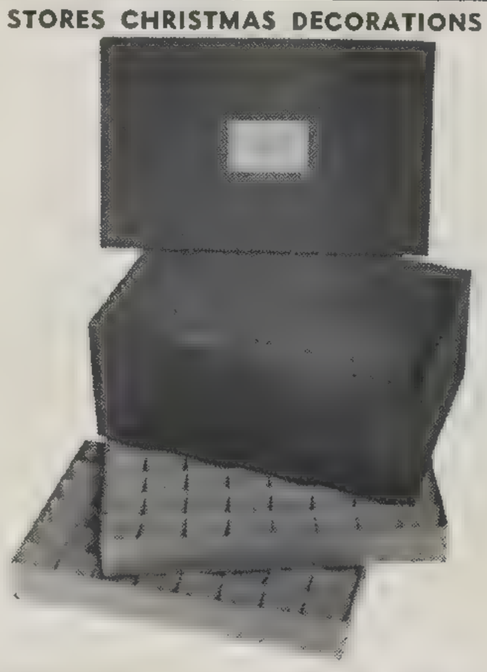


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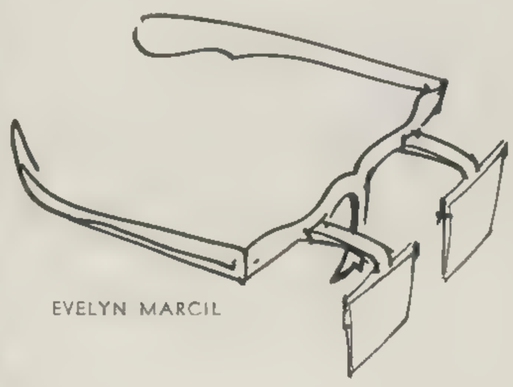
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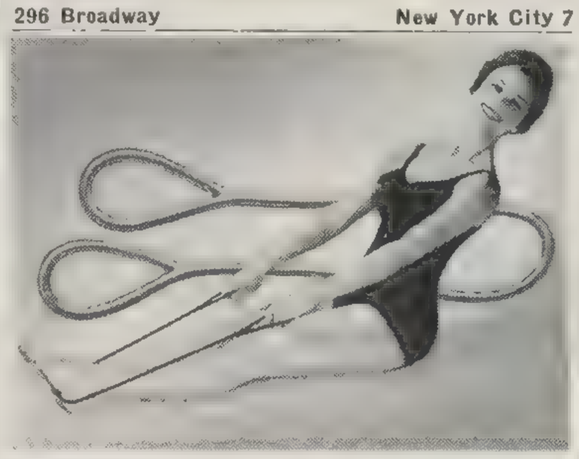
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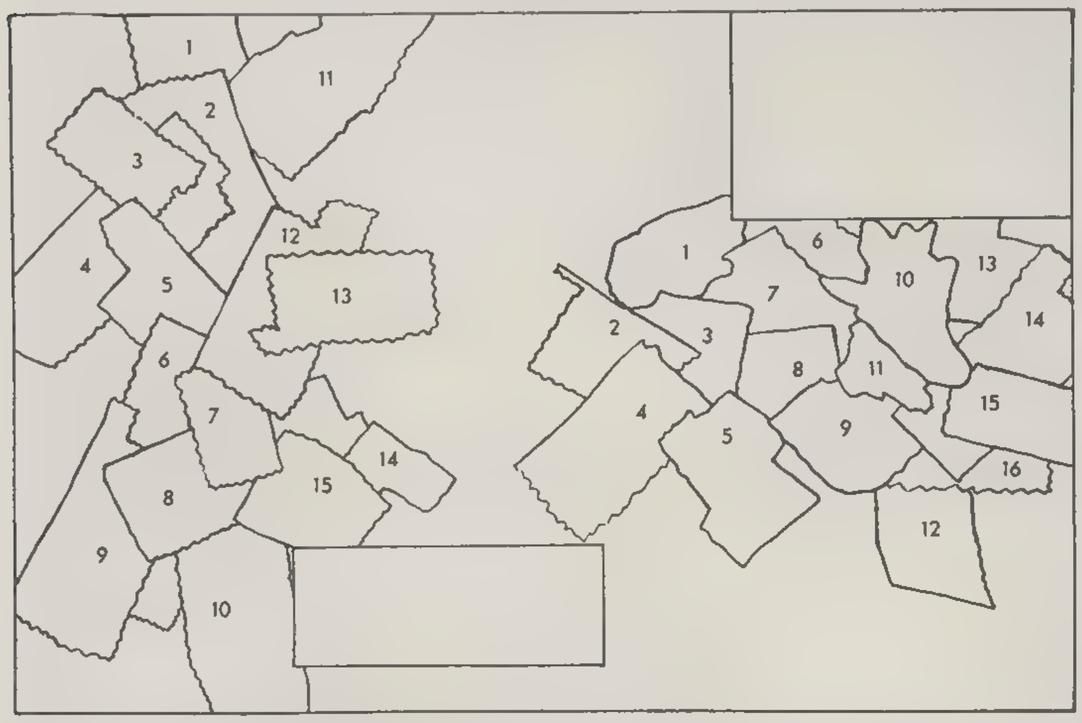
■ No one can deny the natural benefits of physical exercise... but golf, tennis and calisthenics DO take loads of time and lots of energy... and very often fails to eliminate a bulge where a gentle, feminine curve is desired. Relax-A-cizor lets you be the sculptor of your figure—it goes to work in the areas *you* select. Take a moment to read the details on the opposite page... You'll be *so* glad you did.

the Relax-A-cizor way!

Key to the fabrics, continued

The clay colours.

1. Butterscotch and white porous wool plaid for coats. By Middlemost.
2. Silk jersey—here in pure yellow for an evening dress. By Jasco.
3. Beige a little darker, yellower, than off-white, in a smooth worsted-and-silk fabric. By Chardon-Marché.
4. A wide-striped fabric—curry and white wool-and-silk. By Onondaga.
5. Giant plaid—brown, grey, and white, in thick, almost furry, lightweight wool. By Berroco.
6. Grey with white in a cobweb wool-and-silk fabric. By Forstmann.
7. Tweed of mustard with white—mohair-silk-and-nylon. By Onondaga.
8. Rough tweed coat fabric in natural coloured wool-rayon-and-linen, flecked with brown. By Anglo.
9. Champagne-coloured knitted cotton velours. By Concord.
10. Leafy silk print with lots of deep yellow, a little white. A Sekers fabric.
11. Green-gold and grey-gold plaid cotton. By Dan River.
12. Another open weave—golden brown and white silk tweed suit fabric. By Chantal.
13. Beige and white wool tweed. A Stroock fabric.
14. Caramel and white wool tweed with a cobweb quality. By Forstmann.
15. Slightly textured grey crêpe of Dacron and rayon. By Stevens.
16. Natural and white cotton, linen, and rayon blend by Iselin-Jefferson.
17. Open-weave creamy white wool-and-nylon. By A. D. Ellis.
18. Double-knitted beige fabric made of Courtelle. By Courtaulds.
19. Vanilla-coloured cotton velveteen by Crompton.



Blue—with red and white.

1. Tattersall checked Irish linen in red and blue with white. By William Ewart.
2. Stripes in red, white, and deep blue. Cotton by Galey & Lord.
3. Crisp Zefran and linen in red, navy blue, and off-white. By Milliken.
4. Slightly rough Italian silk, intense, bright navy blue. By Chardon-Marché.
5. Red and cream-white checked gauzy wool crêpe. By Bellaine.
6. Vivid dark-blue double-knitted fabric of Creslan. By Fair-Tex.
7. Orange-red in stretch denim of cotton and Helanca nylon. By Fabrex.
8. Blue and red on white silk-and-worsted. By Ria Herlinger.
9. Red, white, and blue striped double-knitted worsted. By Milliken.
10. Dark-blue stretch denim of cotton and Chemstrand nylon. By Cone.
11. Wool checked with bright navy blue, white. By Warren of Stafford.
12. Deep, definite blue in a fabric almost without weight—made of Kodel and Topel. By Peer.
13. Summer red with small white polka dots. Cotton satin by Everfast with Everglaze crease resistance.
14. Lighter than navy blue cobweb-textured worsted. By Chantal.
15. Sheer worsted checked with dark blue, black, white. By M & W Thomas.

The yellow-greens and browns.

1. Pale greens and yellows in a moon-dotted silk chiffon. By C. M. Gourdon.
2. Lime-green Ban-Lon jersey of Antron nylon laminated with Scott Foam. By Princeton.
3. Grapefruit-coloured spongy wool tweed for suits and coats. By Forstmann.
4. Woven wool-and-mohair in the bright new apple green. By Bellaine.
5. Lime, ochre, and golden-brown in an allover print on silk. By Nelo.
6. Citron-yellow cotton with Sanforized-Plus surface like crêpe. By Reeves.
7. Lemon and white plaid in lightweight tweed of Acrilan. By Troy.
8. Brown tinged with gold in an open tweed of wool and mohair. By Bellaine.
9. Lime-green and yellow in a fabric of cotton and viscose. By Lowenstein.
10. Enormous ochre and brown dots on white silk organdie. By Bianchini.
11. Crinkled silk chiffon in bright citron yellow. By Stern & Stern.
12. Chartreuse cotton with surface interest. A Fuller fabric.
13. Dress-weight plaid of Dacron and cotton; yellow-green and pale brown. By Galey & Lord.
14. Lemon yellow and white mixture of wool and cotton. Fabrics by the Rings.
15. Green-gold douppioni silk twill. By Chantal.
16. Pale, soft green fabric in a petit-point texture of Alamac Thalmatte jersey of Orlon and wool.

Reduce size of hips, tummy, thighs



■ With just the turn of a dial, you can have active, muscle firming exercise without the usual exhausting effects of physical exertion. Almost unbelievable, but amazingly true! You simply place pads on selected figure areas that lack tone, due to lack of exercise, and this exciting device supplies *active exercise* to inactive muscles. The less muscle tone—the greater the rewards of size reduction! Don't you think Relax-A-cizor offers an easy, effortless way to a lovelier figure?

■ Relax-A-cizor reduces size without diet or weight loss. Even if you are slender and bothered by 'bulges'... Relax-A-cizor welcomes the opportunity to help you regain a trimmer, smoother figure. If you diet, weight loss may cause lax muscle tone, and immediate 'thinning' of bust, face and neck... Relax-A-cizor is the answer!

■ Most figure problems are localized—wouldn't you like to solve the problem of reducing 'trouble spots' in size while you read, relax, or even nap! Relax-A-cizor allows you to be the sculptor of your own figure.



HIPS WAIST THIGHS ABDOMEN

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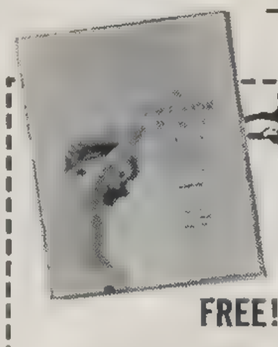
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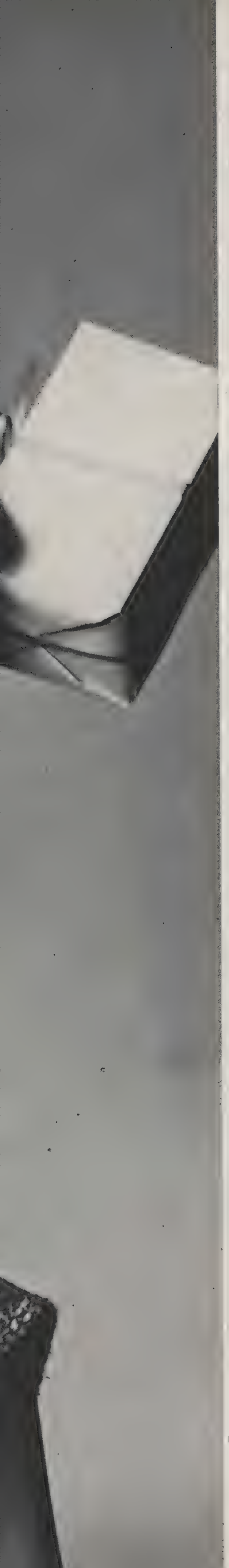
VOGUE'S EYE VIEW OF

the change that isn't

Computers that answer faster, building materials that haven't been before, new ways to travel the moon —all these better mousetraps are changes quick to take over day-to-day living. Harder to pinpoint and inevitably controversial are the changes in the human point of view, arrived at, for the most part, reluctantly, through circuitous nettled corridors of investigation, rejection, and doubt, blocked at all points by clichés. Still rampageously controversial—and certain to trigger minds this year—is the thesis set forth in Robert Ardrey's recent book, *African Genesis*, which explores the origins of man and the far from irresponsible suggestion that his nature involves a "change that isn't." What this explosion from the natural sciences may mean is a definite change in man's view of himself. According to the scientists, it was not civilization, curiously enough, that instilled the fault of chauvinism—man shares this drive to gain and defend territory with the lion, the jackdaw, the gibbon, and an ill-tempered fish called the stickleback, to name a very few; or the fault of status seeking—for the straight-line hierarchy can be observed on all fronts in the animal world, and, in fact, in any living-room fish tank where those ornamental red-darting males defer to the most pugnacious and determined of their lot; or the disastrous tendency to weapon-carrying—since pre-human creatures are now known to have attacked their enemies with such arms as the legbone of an antelope. . . . To anyone who seems discouraged by this naked disclosure that man's most unfortunate characteristics are among those most deeply ingrained, Ardrey can only recommend the "immortal slime" of pre-human ages where, since there was no life as we know it, there was presumably a kind of Utopia. For the future he sees, not Utopia, but change propelled by men with a dynamic new knowledge of themselves, men who have a sense of their link with the animal universe, who can perhaps think in terms of "my brother, the stickleback," just as the great astronomer Harlow Shapley thinks in terms of "my brother, the rock."

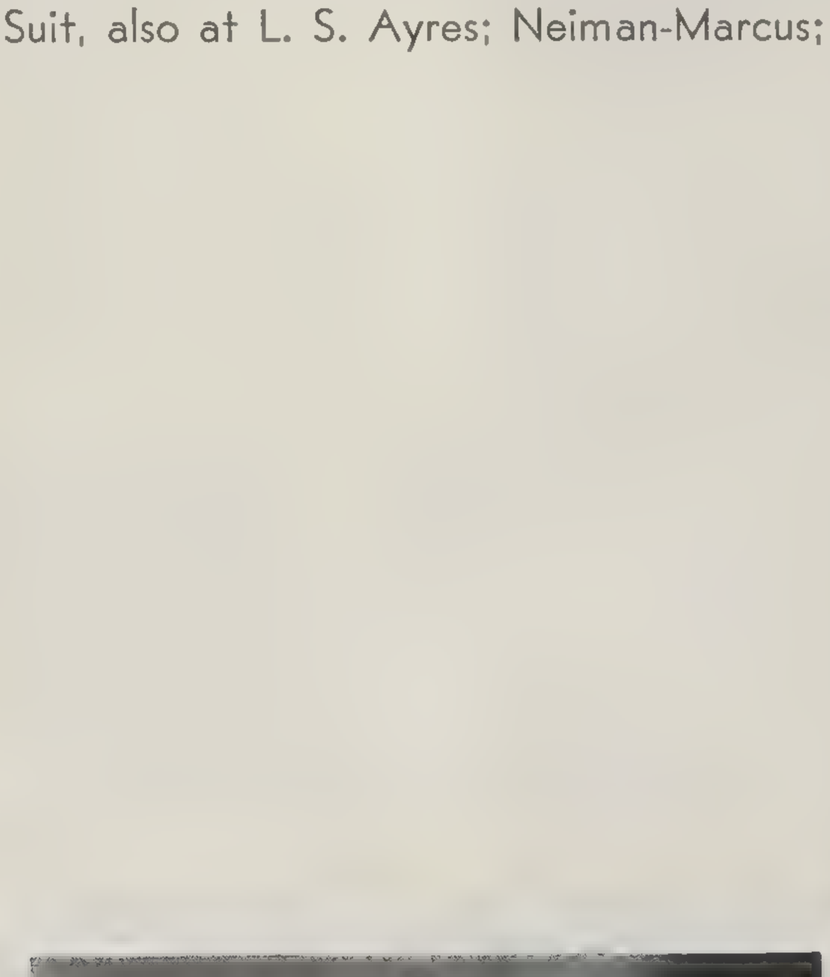

changes

How things could be...beauty, clothes, talk, ideas that could change the picture in 1962—detailed in these ten pages.

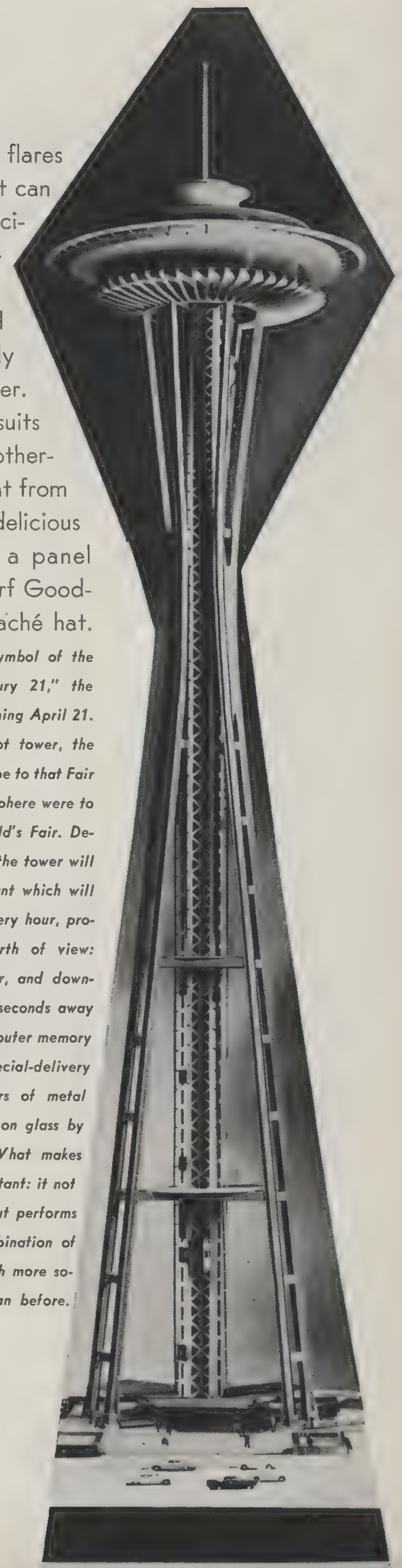


PENN

Waist-lifting; maser; pigskin raincoat; moon crawler; graphite cloth; flares down on the hips; shafts of ruffles—these are some of the words that can put you in touch with '62. They—and matters equally indicative of fascinations on the way in—are the subject of this issue of Vogue. Not necessarily abstruse ("maser," you'll find on page 62, is short for "microwave amplification by stimulated emission of radiation"—what could be simpler?), they're words that, in action, could change profoundly the way you look, the way you think, the way you live. For the better. Where the waists are—new high point in tweed, left. One of the first suits to raise the issue of waistlines in 1962—and raise it charmingly: on an otherwise naturally shaped jacket, a slight, concave scoop curves the front from just under the bosom. This, by Monte-Sano & Pruzan, comes in a delicious new marble-y grey wool tweed, has hidden jacket buttons, and a panel speeding up the skirt action. Viola Weinberger gloves. Both: Bergdorf Goodman. Suit, also at L. S. Ayres; Neiman-Marcus; I. Magnin. Lilly Daché hat.



Directly right: *Newest symbol of the change we love: "Century 21," the Seattle World's Fair, opening April 21. Here, the six-hundred-foot tower, the Space Needle, which will be to that Fair what the Trylon and Perisphere were to the 1939 New York World's Fair. Designed by John Graham, the tower will have a revolving restaurant which will describe a circle once every hour, providing 360 degrees' worth of view: Puget Sound, Mt. Rainier, and downtown Seattle, ninety-five seconds away by monorail.* Left: *A computer memory about the size of a special-delivery stamp—microscopic layers of metal and insulation deposited on glass by a new IBM technique. What makes this minute memory important: it not only stores information but performs elementary logic, a combination of functions that means much more sophisticated computers than before.*





Ruffles—coming on strong, right. To look for as the fashion year turns, ruffles—crisp or languid—emerging from the necklines of suits, shooting out from cuffs, dangling poetically from the edges of scarfs. Ruffles, in fact, anywhere. Or—as is the case of the little-evening dress here, which manages to be all ruffles and all composure—ruffles everywhere. By Trigère, of Bianchini black silk L'organza. This, at Saks Fifth Avenue; Hutzler's; Dayton's; Frost Bros. Pound-of-gold look, left. How gold link bracelets have rarely looked before—this momentous. Thick, crunchy, and as pliant as caterpillars, these three, together (and together is how they're zowiest), actually do weigh in at a pound of 18-carat gold. This trio is from Ostier, and should the idea of bracelets eventually pall, it's nice to know that the team hangs together as a necklace. As for the science nonfiction in hand, that's a Bellboy—a means of keeping in very close touch with reality; details below.

Left: *The change in hand, Bell Telephone's pocket-sized Bellboy, meant to signal its ambulatory owner when he or she is wanted somewhere. When its number is dialled, the Bellboy buzzes, notifying the user—wherever he is—to call the office.* Below: *The first continuously operating optical maser, a great, meaningful change. What "maser" is: an acronym for "microwave amplification by stimulated emission of radiation." What a maser does: amplify light. What this gas maser, invented at Bell Labs by Dr. A. Javan (below), might do: make possible the transmission, by light rather than by radio, of vast amounts of conversation, of television, all kinds of communication.*



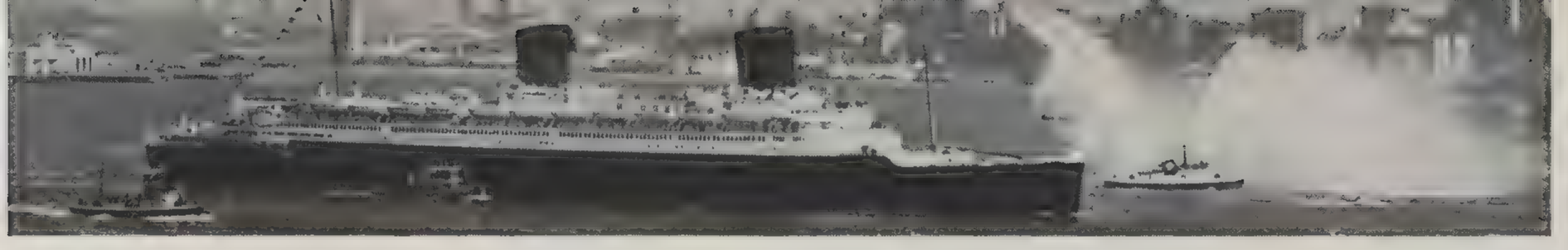
1962 changes

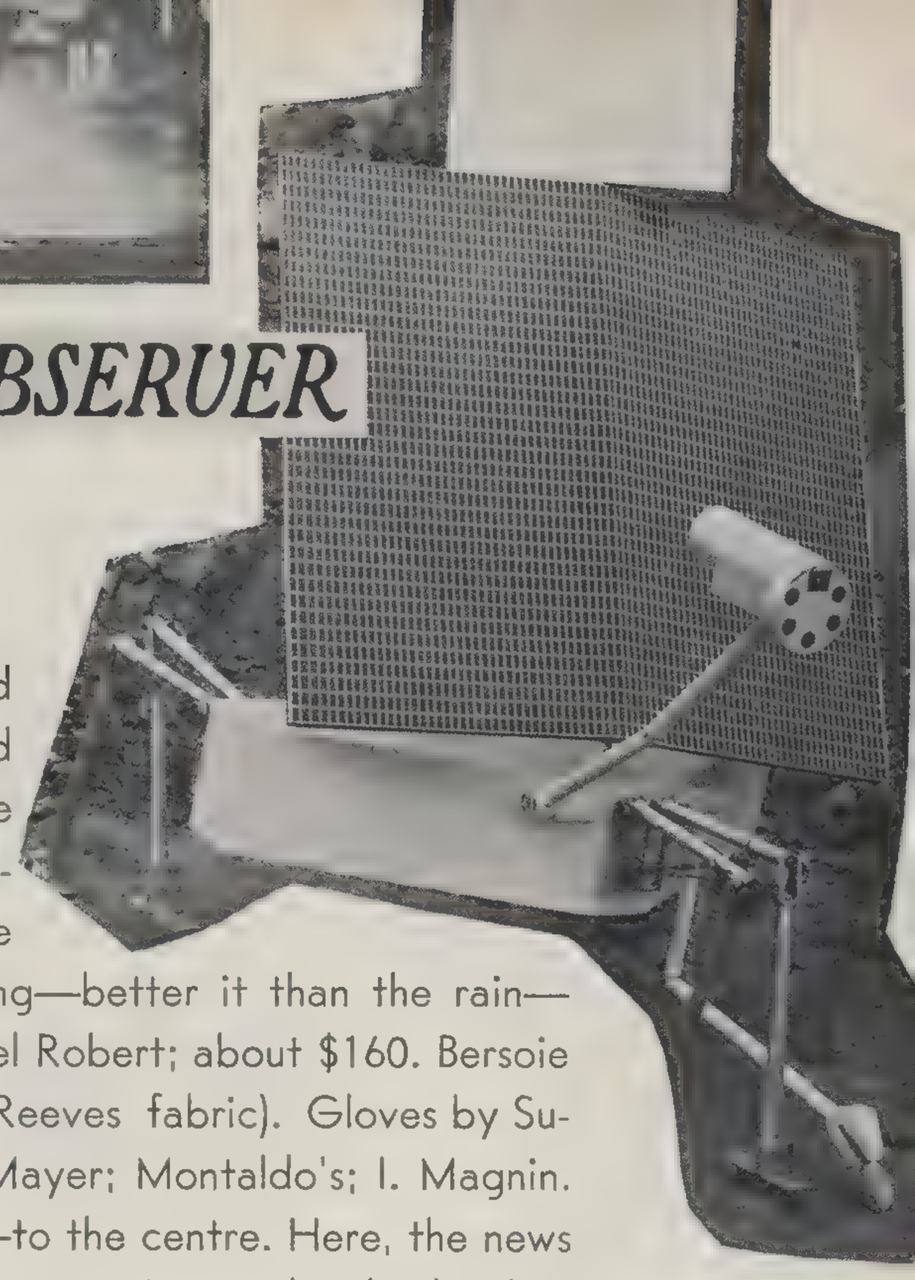


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1962 changes

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THE NATIONAL OBSERVER

Pigskin raincoat, left. Leather on the brink of being one of the most wanted pieces of rain gear in a woman's coat-life. Made of mushroom-coloured reversed pigskin, it looks a little like suède—and a lot too dashing to be saved strictly for a rainy day. Coming right down over its cardigan neckline, another way the weather's changing in '62: a rain helmet of white ribbed gabardine, with a protectively long handkerchief point streaming—better it than the rain—down the back. The coat, surfaced with Scotchgard repeller, is by Samuel Robert; about $160. Bersoie helmet, of cotton gabardine, Zelan-processed for water-repellence (Reeves fabric). Gloves by Superb. Everything, at Bonwit Teller. The coat and helmet, also at Gus Mayer; Montaldo's; I. Magnin. The beauty part, below. What 1962 hair will have is a change of part—to the centre. Here, the news is centred in a coiffure of rather grave, early Victorian charm—deep waves curving on the cheeks, then away to the back where height comes in (not—for a change—by way of teasing; body here is built in by cutting, by rinse, or by permanent). By Thierry of the Helena Rubinstein Salon. Marcel Boucher earring—glitter with a half-dozen bogus-jewel drops in its repertoire; coral shown. Lord & Taylor.

Above: *The "Liberté," after thirty-three years on the Atlantic, planned now as a floating hotel, to anchor off Seattle throughout the Seattle World's Fair. (Replacing the "Liberté" in the French Line fleet: the "France," due in New York on her maiden voyage next month.)* Above, right: *A new national Sunday paper,* The National Observer, *out February 4. Its publisher: Dow Jones, which publishes* The Wall Street Journal, *that extraordinarily intelligent daily with an almost fanatically faithful national circulation.* Above, far right: *a moon crawler. Five feet tall and built by Space-General as a model of what might go aboard a '63 flight, it could crawl the moon at two miles an hour investigating with its television eyes. Controlled from earth, the six-legged robot would work an eight-hour day, and, if communication with earth were broken, would waddle back ten feet and wait to hear. (Patiently.)*



Skirt width—new starting point, right. Navy-blue worsted suit flared where the news is—way down on the hips, and softly does it. Other new year celebrations being observed here: the small twirl of jacket, with an evident delight in its inner life—at one point it flips back to reveal a dotty red-and-white silk surah lining; at another—these dots clearly can't contain themselves—the lining reaches over the neckline in a neat but unaustere bow. By Marquise, of pebbly wool; about $200. The glossy black alligator handbag, by Lucille. Both at Bergdorf Goodman. The suit, also at Nan Duskin, Hudson's; Joseph Magnin. Waist lift—X-ed in, below. One of the ways that 1962 waistlines are rising in favour—by the subtlest kind of indication. This late-day black crêpe is simply crisscrossed over the bosom, and the skirt flows gently from there. By Herbert Sondheim, in Onondaga crêpe of rayon and acetate; about $100. Earrings, by Scaasi. Both, at Saks Fifth Avenue. The dress, also at Julius Garfinckel; Halle Bros.; L. S. Ayres.

1962 changes

Below: *The wild boar (a Greek figure of one, here) that's hunted on Sardinia, the great new Mediterranean travel lure. An enchanting mélange of eucalyptus, olives, excavations, and superb beaches, about an hour's flight from Rome, Sardinia is becoming quickly one of those places where, as Horace Sutton noted in a report about Cagliari, there's nobody at all except "the Aga Khan, the Begum, Bettina, the Radziwills, and us."* Below, left: *A rocket-powered man, wearing this experimental S.R.L.D. (Small Rocket Lift Device) developed by Bell Aerosystems for the Army. Test engineers have cleared thirty-foot hills, averaged twenty miles an hour. Designed to prove that lightweight rockets can lift a man and move him in controlled free flight, this rocket belt might simplify amphibious operations, transport soldiers over streams, take the cliff-hanging out of climbing cliffs. (Think what it might have done for Gregory Peck in* The Guns of Navarone.*)*

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Left: *Graphite cloth (in photomicrograph, here), a Union Carbide textile so capable of conducting cool heat that it has just been used in an experimental heater, could mean curtains that heat the rooms they hang in.* Right: *Home movies easy in colour, with Technicolor's eight-millimeter projector, a compact, six-pound marvel that does away with reels and sprockets, involves a simple cartridge clicked into place.* Below, left: *The first inexpensive solar energy: a mirror that can gather enough sunlight during two-thirds of a year to give a village a year's worth of power. Part of a prototype plant built by Westinghouse and the University of Wisconsin, the reflector might become a common sight in underdeveloped countries.* Below: *Silk that sheds liquid. Finished with American Cyanamid's new "Special Permel Plus," silks resist spotting, keep their hand through cleanings.* Below, right: *The most powerful small magnet ever built, Westinghouse's super magnet. Once thought impossible, the super magnet, pioneered at Bell Telephone Laboratories, is the breakthrough that will revolutionize the use of electricity, could mean the useful harnessing of hydrogen-bomb reactions.*



1962 changes

'62 waistlines—more news about the high life, right. In black silk gros de Londres, a little-evening dress with a breathtaking figure. The waistline starts just under the bosom and winds down, spool-like, through a close midriff into an explosion of fullness at the hips. To note about the new high waistlines in general: if there's one way to lift a waist, there are a dozen, which is how—without really trying—a fashion idea succeeds at the business of being practically every woman's friend, and no woman's carbon copy. (High curves, slow curves, in-curves, are what raise a waistline now. What doesn't is that high stranglehold-band that used to grip just under a small bolster of bodice—always especially disconcerting at the back.) This dress which has—among its other 1962 credentials—a huge wedge of stole that's padded for warmth—is by Gustave Tassell; at Bonwit Teller; Rich's; Harold's; I. Magnin. The top-notch of glistening ostrich feathers, by Lilly Daché. Coiffure by Monti, parted just an inch or so off-centre.



DUCK'S-BACK-SILK



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HOW THINGS COULD BE

Hopeful futures as seen by five important minds

"Despair Can Be a Source of Danger" said Reinhold Niebuhr *a giant of Protestant theology*

...One of his frequent quotations is St. Paul's definition of the normal human condition as "perplexed but not unto despair." Although everyone may have ample grounds for perplexity and anxiety, it is rare, even in the turmoil of the mid-twentieth century, that anyone has realistic grounds for that unrelieved feeling of un-faith, un-hope, and un-love that psychiatrists call severe depression and laymen call despair.

According to some Christian dogma, despair is a serious form of sin in that it presupposes lack of adequate faith in God, and the act of suicide on the basis of despair is the unforgivable sin. In Niebuhr's view, suicide is wrong, except in unusual cases like that of Masaryk, because it assumes a Godlike omniscience on the part of the perpetrator, whereas the fact is that human beings who only "see through a glass darkly" can no more predict all-out ruin than all-out success. The assumption that they can, therefore, is likely to be a form of the sin of pride.

When Niebuhr uses the word despair he is referring to the miserable apathy or frenetic casting-about by normal people; he is not referring to despair as a symptom of mental illness. His years of pastoral counselling have made clear the paradoxical effect religious faith can have on people suffering from serious depression: it sometimes accentuates their guilt for succumbing to despair (a despair that may be stemming from buried guilt) since they believe they ought to be feeling more faith than in fact they can.

Despair, moreover, even in normal people, Niebuhr says, can be a source of danger: it was partly the despair of the Germans following World War I that caused them to grasp at, and then cling to, the false gods offered by Hitler. At the same time, despair may be less dangerous to a nation than is the kind of overoptimism that prevents people from seeing, and thereby correcting in time, the flaws in their society that may be leading it toward catastrophe.

Niebuhr, therefore, warns against the phenomenon that psychiatrists too are constantly on guard

Reinhold Niebuhr is a big man with broad hands and mind and a low boring point. Much of the past thirty-odd years he spent teaching at the Union Theological Seminary, but this year he is at Harvard—one semester in the Government Department, one in the Divinity School. Dr. Niebuhr's biographer, June Rossbach Bingham, spent seven Biblical years researching and writing* Scribner's Courage to Change, *an introduction to his life, from which this excerpt comes. Married to Jonathan Bingham, an important assistant to Ambassador Adlai Stevenson, Mrs. Bingham is the mother of four chil-

dren and of one other book—The Inside Story, Psychiatry and Everyday Life, written with Dr. Fritz Redlich. She and Dr. Redlich wrote "Test What Makes You Laugh," published in Vogue, May 1, 1953.

against, namely, what appears to be too little anxiety, or anxiety too well-disguised. In its social form Niebuhr calls it optimism. In its individual form he calls it complacency or self-righteousness, and he points to its corrosive effect, not only on its host, but also on other people. For complacency may lead to indifference to the needs of others, and self-righteousness may lead to indifference to the freedom of others. Both involve a too inactive—or a too well-hidden—internal dialogue.

Thus a minimal degree of inner tension or anxiety, like a minimal degree of muscle tone, would seem to be necessary for the optimum functioning of the self. Anxiety, Niebuhr repeatedly says, is "the basis of all human creativity . . . as well as the precondition of sin. The destructive aspect of anxiety is so intimately involved with the creative that there is no possibility of making a simple separation between them."

No peace of mind, in other words, should be so complete that we cease our internal dialogue or our efforts to act responsibly in history. "Sin bravely," was Luther's advice, "and, more bravely still, believe." We can never be certain that our best efforts will result in good, but this is no excuse for remaining an observer when the times cry out for participants. To sit on one's hands is not a becoming posture for a free man in a free society.

"Doctors Know Enough Now to Save 50% of Patients With Cancer Instead of the 30% Today"

said Sidney Farber

Director of Research, the Children's Cancer Research Foundation; Professor of Pathology, Harvard Medical School

Cancer experts are agreed that if early diagnosis were made on all patients with cancer and immediate treatment started by experts collaborating in the use of surgery, radiotherapy, and, now, chemotherapy, 50% of patients with cancer could be cured instead of the 30% today—with no more knowledge than we have now. It is recognized, moreover, that in the last fifteen years cancer research shows enough evidence that at some time there will be complete cancer control either by the permanent destruction of all cancer in a patient, or, more desirably, by the total prevention of cancer.

The paths leading to complete control are to be found in programs of research now going on—and cancer research is costly; much more support is needed for the full and rapid exploitation of promising discoveries. Most costly of all are the study and treatment of patients with cancer in ideal hospital environments.

Everyone knows something about cancer surgery and radiotherapy, but there is far less knowledge about the use of chemicals in cancer control. That therapy is called chemotherapy (key-mo-therapy). In the main, chemical agents are used today only with far advanced cancer as is proper with every new form of treatment, but we are just beginning to know enough about these chemicals to use some of them *much earlier*. No chemical, presently employed in practice, is capable by itself of consistently and regularly causing a cure for any form of cancer, when used alone. All chemicals, now employed, are toxic. They can, however, be used in conjunction with surgical treatment of certain kinds of cancer—notably breast cancer—as soon as the cancer is discovered, in the hope that the number of survivors of such cancers can be greatly increased and the percentage of recurrences reduced. Note: All newly discovered anti-cancer chemicals now being studied for their curative activity are used in research institutions.

Research is going on all over the world, including Great Britain, the Soviet Union, Japan, Latin America, and many European countries, with excellent communication between and among these countries and this country. Such rapid communication in research never existed before 1954 when the Congress set up in the National Cancer Institute, the Cancer Chemotherapy National Service Center in Washington, under the leadership first of Dr. Kenneth Endicott and later of Dr. Stuart Sessoms. From that small beginning there is now under government auspices the largest voluntary cooperative research program in the history of medicine.

This vast program, sponsored too by cancer groups and by industry, has permitted the testing of over 150,000 chemicals in the last five years, all seeking anti-cancer activity. There are more than 600 separate clinical investigations under way under the clinical program of the Cancer Chemotherapy National Service Center, headed by Dr. I. S. Ravdin. Because of these investigations, plus those by many other groups studying new chemical compounds against a wide variety of tumors, further use will *(Continued on page 130)*

Dr. Sidney Farber, a gentle, tall man, with a comforting manner that is neither professorial nor bedside, founded the Children's Cancer Research Foundation in Boston, Massachusetts, in 1947. In the Foundation's cheerful redbrick Jimmy Fund Building, some 450 children with leukemia and other cancers are under treatment, about 22 in beds, the others outpatients; the patients come from all over the world. In addition, Dr. Farber is chairman of the division of laboratories and research of the Children's Medical Center. His career in pediatrics and in cancer is world-famous. This article is adapted from a recent interview given to Allene Talmey, a Vogue senior editor, and from a recent lecture at a conference of the Cancer Chemotherapy National Service Center.

"We Now Know Enough, Technically, to Feed Everyone in the World, to Make Fresh Water Out of Salt"

By Lee A. DuBridge **President of the California Institute of Technology**

Lee A. DuBridge has for years been amassing earned and honorary degrees, medals, and presidencies. After professorships of physics at various universities he became President of the California Institute of Technology in 1946. Since then Dr. DuBridge has been a President of the American Physical Society, a trustee of the Rockefeller Foundation, a chairman of the Science Advisory Committee of the Office of Defense Mobilization, a member of the National Science Foundation Board, and has written many scientific articles for a great variety of physics journals.

From a purely technical standpoint, we now know enough to do each of the following nine items in a package of problems.

1. Produce enough food to feed every hungry mouth on earth—and to do this even though the population should double or treble.

2. Make fresh water out of sea water and thus irrigate all the world's arid regions.

3. Revolutionize the transportation system in our cities, eliminating traffic jams and allowing everyone to go to and from his work with speed and comfort.

4. Transport large numbers of people or large quantities of material from any place on earth to any other in a few hours.

5. Produce enough energy from uranium to light and heat our homes and offices, electrify our railroads, and run all our factories and mills.

6. Build automobiles, washing machines, houses, buildings, and a myriad of other devices and structures which will last under hard use not one or two or five, but for ten or fifty or one hundred or five hundred years.

7. Establish instantaneous communication by telegraph, telephone, teletype, or television—as desired—between any two points on the face of the earth—and, indeed, when the occasion arises, between any two points of the solar system.

8. Rid the air of our cities of all forms of man-made pollution.

9. Build houses, buildings, and indeed whole cities, which are essentially weatherproof—heatproof, cold-proof, and stormproof—and make every city as nice as California!

I assure you that all of these things—and many more I have not named—are technically feasible. A few are now being done on a small scale. Why don't we do them all on a big scale—and thus solve a host of the world's problems?

There is just one small difficulty. Money!

Every one of these things I have mentioned—though now technically feasible—is far too costly to be undertaken except in limited circumstances, and for some, undertaken at all. It is true that further technical developments and discoveries may make some of them cheaper some day. But right now a host of techniques capable of solving mankind's problems and easing his burdens can not be used because we do not know how to bring adequate resources of money, labour, and materials, and most of all management, to bear on the problems—or bring them to bear in such a way that the results achieved would, in a monetary sense, justify the costs. There is no present hope that any one of these nine items will be economically feasible.

"Applying Modern Algebra to Marriage Rules—and Other Problems"

By John G. Kemeny **Chairman of the Department of Mathematics, Dartmouth College**

John G. Kemeny, who is now only thirty-five years old, has had a quick career. Before he received his bachelor of arts and doctor of philosophy degrees from Princeton in 1947 and 1949, he became an as-

Modern mathematics has freed the creative mind from narrow preoccupation with numbers and spatial relations. The modern mathematician is prepared to study any pattern in its purest, most abstract form; the more intricate the pattern, the more fascinating his task.

While many of these abstract patterns exist only in the minds of mathematicians, many of them are exemplified in nature. Therefore, we find that as the mathematical horizon is broadened, mathematics becomes both more abstract and of wider practical use. . . .

A lecture of mine on "Applications of Mathematics to the Social Sciences" succeeded especially well

sistant in the theoretical division of the Los Alamos Project in 1945, and later a research assistant to Albert Einstein at the Institute for Advanced Study, returning to Princeton University as assistant professor of philosophy. Now, with his duties and classes at Dartmouth, Dr. Kemeny is chairman of the panel on teacher training of the Mathematical Association of America, and a member of the School Board of Hanover, New Hampshire. Colleges and secondary schools around the country have asked his help in laying out courses in modern mathematics.

with faculty groups. In it I just gave six examples of how six branches of mathematics had been applied to six social sciences. The professors were usually fascinated—and no more, I think, by the story of *past* successes in this field, which have been fairly meager, than by the vista the talk opened of possible *future* successes.

Two of my examples dealt with military problems. One showed how the theory of games, developed from the mathematical study of gambling, is applicable to problems of military strategy. The other applied operations research to a three-sided battle, showing that it is quite likely that it is the weakest who survives.

The other applications showed how linear programming is useful for business planning, how recent developments in probability theory are used in sociology to study the influence of parents on children, and I discussed a measure of the voting power of a coalition in a legislative body. The most offbeat of my examples applied modern algebra to the study of marriage rules in primitive societies. . . .

We've probably learned as much mathematics since 1800 as we did in all the years to 1800. Until recently it's a rare student who, through grade school and high school and his first two years of college, hears even one mathematical idea less than one hundred and fifty years old. . . .

We ought not seek improvement on the basis of either recent Russian scientific successes or the *immediate* value of mathematics in scientific research. (Those who seek it on either of these grounds tend to seek it on both.) Emphasis on immediate results and promotion of mathematics as merely an international weapon violates the basic spirit of the scientific age. A country that won't undertake an experiment unless its fruits will appear within a limited number of years is unlikely to survive the scientific race. And the flaws in our educational system, which experts have pointed out for years, are flaws regardless of Sputnik; we should have been eager to eliminate them if we were the only country on earth.

We ought not try to justify mathematics on the basis of its very slight applications to everyday business problems; this is perhaps even more dangerous. . . .

Perhaps the most obvious *good* reason for improving mathematics education is that mathematics is the language of science. As such it will be indispensable to any future physical scientist or engineer, and its importance is growing steadily in the biological and social sciences. From this point of view high school and the first two years of college are apprentice years for the prospective scientist. They give him nothing of direct practical value, but they *should* give him the material he must master to be able to understand the truly practical scientific subjects he'll study later.

Even the boy or girl who'll never be a scientist can profit from knowing this language, because we live in a scientific age more fully than most of us like to admit. Science isn't just the basis of our everyday life, the source of the necessities and luxuries we've grown so used to. It's also our principal intellectual stimulus. Therefore no one is really cultivated unless he knows something about it.

But mathematics can be justified on even better grounds. It provides a way of thinking and reasoning applicable to all fields; in fact, it *is* reasoning, in its purest form. The well-trained mathematician can solve all sorts of problems. I could cite case after case of mathematicians being called in as consultants on problems that had nothing to do with mathematics. . . .

In one of my lectures on modern algebra, I tried to show students how they themselves might have invented group theory, a fundamental branch of modern mathematics. To succeed, this lecture *had* to have active audience participation—which it *never* failed to get, even from high-school students. . . .

Mathematics, to be interesting, must be presented properly—but I think mathematics should be presented properly anyway. My emphasis is on trying to get across the fascination that modern mathematics holds for its practitioners. I also emphasize that mathematics is growing and developing as rapidly as any science. I try to ensure that every listener (or reader) could picture modern mathematics as an area in which he, personally, might make a significant contribution. And this, I think, is the proper way to present mathematics.

Jane Jacobs in her only book, just published by Random House, has written a combative and important work on cities and their insane planning—the best book undoubtedly since the works of Lewis Mumford. (This excerpt comes from this book.) Born in Scranton, Pennsylvania, Mrs. Jacobs eventually became a reporter on the newspaper there, later wandered around New York City, unemployed, then wrote four articles published by Vogue, her first real sale. In 1944 she married Robert Hyde Jacobs, junior, an architect, now has three children and a job as an editor of Architectural Forum. The Rockefeller Foundation gave her two grants to enable her to write her book, a brilliant sacking of the city planning theories of many planners.

"Planning for Living Cities—Three Important Changes"

By Jane Jacobs **author of "The Death and Life of Great American Cities"**

Among the less obvious goals for city planning, if the object is to plan for city vitality, are these three:

Planning for vitality must promote continuous networks of local street neighbourhoods, whose users and informal proprietors can count to the utmost in keeping the public spaces of the city safe, in handling strangers so they are an asset rather than a menace, in keeping casual public tabs *(Continued on page 130)*



Western Story: new meeting place for blouses and skirts

1962 mouth: rounder, paler, bowed



Small-change excitements



Delustred nail polish with beige-to-amber shadings.

Pins, double-parking over suit-buttons



New pin assignment —turning back a lapel on the jacket of a cardigan suit.

The changes here, not of the man-bites-moon variety, but more on the subtle side—these are the details that contribute extra 1962-ness to bigger fashion changes, shown on pages 60-69. Points made here: new shaping for eye and mouth make-up, new beiged colours for nail polish, a new Paladinesque plan for a blouse-and-skirt meeting, new parking places for pins. On the opposite page, in the northwest corner, the freshest way for a blouse and skirt to go together—a silk blouse, slightly turtled of neck, is tucked into a straight skirt that stops just above the hipbones, giving a low-slung, blue-jeans kind of ranginess. Blouse, of yellow textured silk; about $12. Skirt, of black and white cotton tweed; about $12. Both by Mr. Mort, at Saks Fifth Avenue; Dayton's. Next to this, the new mouth, drawn in a true bow-shape, in an amber-pink colour; this, an important part of a new make-up now. (For more of this, read on.) The hands, at left, wear the new matte-finished polish that has lost the conventional high gloss, giving a delustred-satin look that's suddenly elegant. Also news: pinks tinged with beige or amber, and worn, perhaps, with new chunky gold bracelets (these, on page 62). This new matte nail-polish, Honey Pastel by Max Factor. Where pins are working now: sitting in for the top button of a suit, as shown below left, or folding back a lapel on a cardigan suit, as per above—this pinned-back idea, also workable on the grey tweed suit on page 60. Knitted wool suit, this page, navy blue with oyster white top and edgings; by Guttman; about $55. Pin by Scaasi. Both at Best & Co.; Joseph Magnin. Pin at lower left, by Trifari; at Lord & Taylor. Eyes below: make-up put on in a new way that gives eyes and eyebrows a look of open roundness, like *fermata* marks in music. These eyes, and the rounded mouth, both demure accessories to the new nineteenth-century look that starts with the centre-parted, scallopy coiffure on page 65. Eye make-up here, done by a brown pencil liner that follows the edge of the upper lid, stopping short at the outer corner (no up-and-out wings); another fine brown line is drawn on lower eye-edge, starting at the inside corner and going just halfway across eye length. Eyebrows are drawn at their outer ends to curve in an even arc. Highlight for this youthfulness: pinkish eye shadow, blended up under eyebrows at their outer two-thirds. This shadow colour, made by Charles of the Ritz, and Tourneur.

Eyes for a centre-part: rounded and brightened by pink and brown make-up



THE BOUCHÉ GIRLS

Every epoch has its beauties—and it seems to be a historical fact that they look very little like the beauties of any other epoch. We know this because, luckily, in every age there have been artists who delighted in recording exactly how they *did* look at that particular moment in time. No one again will ever look quite like Velasquez's beauties of the Spanish court, or the elegant young Victorians drawn by du Maurier, or the spirited Gibson Girls sketched in America, at the turn of the century, by Charles Dana Gibson. In our own day, René Bouché, in his paintings and portrait sketches of distinguished young women here and abroad, makes the same quick, unerring summary of his time—and theirs. Singly, each of his sitters is very much of an individual—very much herself in mannerisms, looks, point of view. Collectively, they have a quality, a look, in common—a look of this time, and no other. Their awareness, their casual young grace, their obviously un-cliché approach to living and dressing are clearly contemporary. Three of these "Bouché Girls" are on the next three pages; more will appear in Vogue throughout the year. Each will be wearing—as are the three here—a fashion-idea that has caught the young. In this case, it's the blouse—not as an odd accessory or something to pull on over slacks, but as an important, really major, part of the costume.

Miss Pamela Drexel in polka-dotted ruffles; a sleeved, frilled blouse of red silk, white dots. Sashed skirt to match. By Sloat. At Bonwit Teller.





Miss Wendy Vanderbilt in Paisley frills. This blouse, made of navy-blue and white printed Ban-Lon, tucks into a blue-jean-blue stretch denim skirt that's pleated in depth.

Miss Hilary Paley in blouse ruffles of pale sea-blue crêpe, tucked into yellow wool. (The missing suit part: a jacket with a flutter of blue ruffles for cuffs.) By Maurice Rentner. Saks Fifth Avenue.



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The important implications raised by the success of the European Common Market, that immense economic leap that has made of Western Europe a booming free trading market, and the sudden realization that came over Britain and now the United States that if they are to avoid being caught economically in a backwash Britain will have to join and the U. S. may need a trade partnership with the Common Market. A report prepared by Christian Herter and Will Clayton for the Joint Congressional Economic Committee urged trade partnership in spite of "the domestic American difficulties inherent in the policy we recommend"; what it could mean, of course, is economic revolution in the United States, an idea far from the basic planning only a few years ago by the father of the Common Market, Jean Monnet. . . . *A Man for All Seasons*, a warm, strong-headed, brilliant drama by an ex-schoolmaster, Robert Bolt, who has more melody in his sentences than most of the songs in the musicals, and whose Sir Thomas More, played with extraordinary pliance and depth by Paul Scofield, has a legal mind so canny, a conscience so discerning that the commodious Henry VIII had to change a law to axe him.

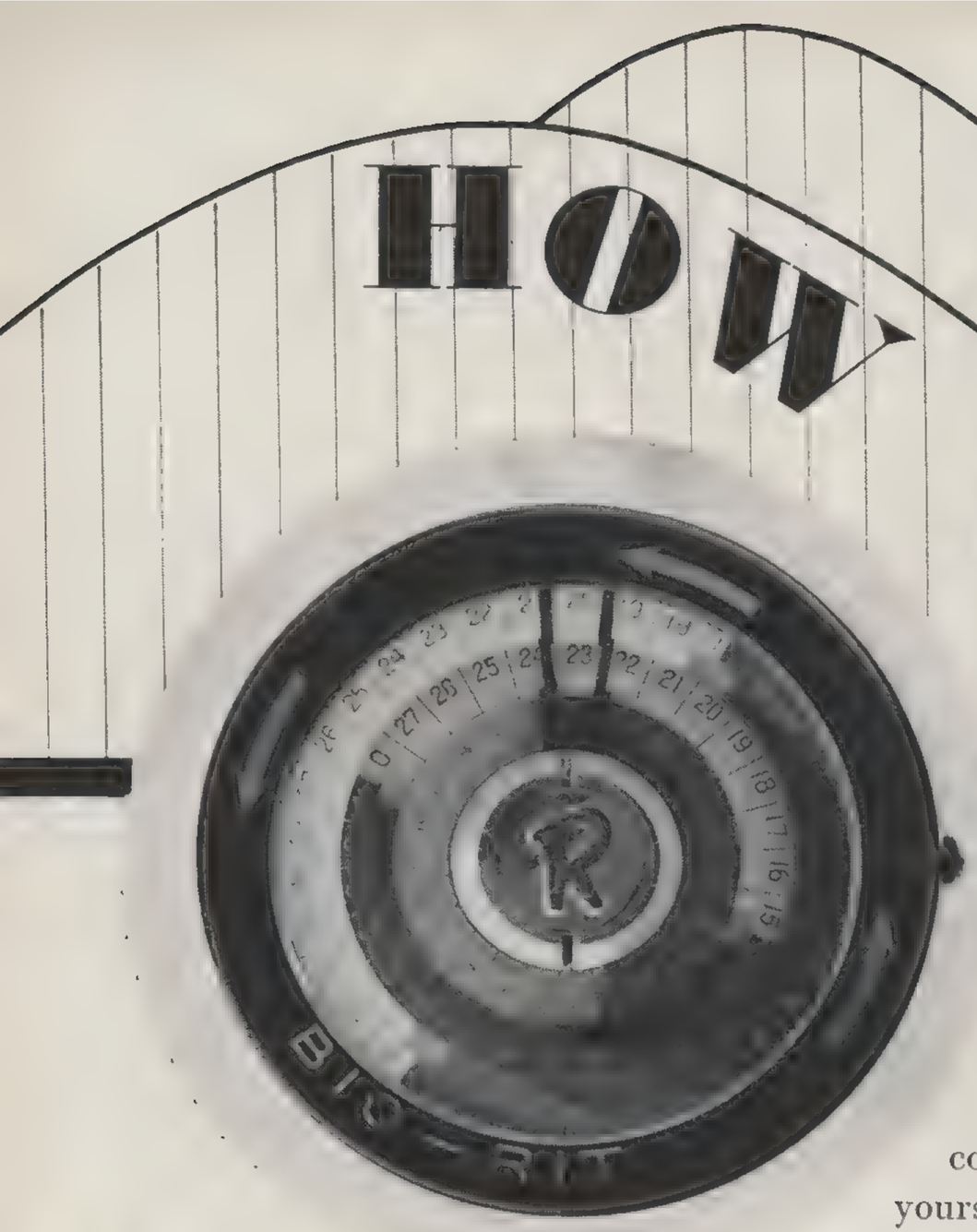
PEOPLE ARE TALKING ABOUT . . . The attractiveness of the Paddy Chayefsky play, *Gideon*, its agile swervings in the marvellous dialogues between Gideon and God on the logistics of war, with Fredric March, swinging between chattiness and the hammer as God, and with Douglas Campbell, chatty but sometimes irritated by the difficulty of always loving God; both men with voices superbly supple. . . . The copycat airlines which wisely followed the success of the Eastern Airline shuttle flights (no tickets, no reservations) between Boston, New York, and Washington, by putting on shuttle flights on various routes. . . . The Mary Van Rensselaer Thayer book, *Jacqueline Bouvier Kennedy*, a simplified biography, with endearing photographs. . . . Raf Vallone, who has something of Gabin, Spencer Tracy, and Montand in a new combination, in the extraordinary new movie, *A View from the Bridge*, powerfully directed by Sidney Lumet who has cleared in great sweeps of the camera a new view into the heart.

PEOPLE ARE TALKING ABOUT . . . The stupefying torpor of most of these two musicals, *The Gay Life* and *Kean*. . . . P. J.'s, a night place in Hollywood where the television people come late to hear jazz. . . . The knowing quick text and drawings in *African Sketchbook* by Frederick Franck, a doctor who travelled Africa and recorded it as he went about lecturing doctors on dental surgery. . . . The new London recording of *Lucia di Lammermoor*, with about a half hour restored from the autographed Donizetti manuscript, and with the enrapturing voice of Joan Sutherland. . . . The sensitivity, the remarkable taste of Stanley Kramer, the producer and director of *Judgment at Nuremberg*, who employed with restraint the talents of Judy Garland, Marlene Dietrich, Burt Lancaster, and especially those of Spencer Tracy with his noble, used face.

PEOPLE ARE TALKING ABOUT . . . Tuesday nights at Maxim's in Paris when from midnight on the young do *Le Twist*. . . . The collaged beauty, the great deliberate holes of silence in the new Antonioni movie, *La Notte*, in which the cast move like paper dolls through an all-night Milanese party, each scene as frozen as a single stereopticon frame. . . . The hope of more television programs as good as NBC-TV's recent "Van Gogh" written and produced by Lou Hazam. . . . The bright-hearted *All in Love*, an Off-Broadway musical that takes off from Sheridan's *The Rivals*. . . . The record, *Voice of the Congo*, twenty-six tribal songs accompanied at times by the Royal Drums of the Abatutsi, all taped by the Allan P. Merriams.

WARREN BEATTY, *left*, a lankily handsome, green-eyed actor with a faculty for making audiences watch him like the needle of a seismograph, is Hollywood's new swinging boy. After a brief grapple with stock, television, and a flop play, he bounced to stardom on a cinemascopic trampoline, drawing in one year a trio of prize movie packages. Elia Kazan directed him in William Inge's *Splendor in the Grass*, José Quintero directed him in Tennessee Williams' *The Roman Spring of Mrs. Stone*, and John Frankenheimer directed him in James Herlihy's *All Fall Down*. Cagey as a bush baby, Mr. Beatty admires these directors, but dislikes comparing them: "I wouldn't want to blow the whole bag in Vogue." A Virginian, who played star football for his school team, he was offered ten college football scholarships, but went instead to Northwestern University's School of Speech. Brooding but brawny, he later worked as a sandhog on the third tube of the Lincoln Tunnel to pay for acting classes in New York, switched to playing jazz piano in night places when TV shows rolled in. Although his rockety rise has seemed rocky, the rise has left him neither beat, square, nor angry, merely self-surprised to be getting $150,000 a picture. A stop-and-go talker given to plucking words like "cockamanie" and "hotdamn" out of the air with spidery, expressive hands, he can decimate a play in a phrase: "It's absolutely Kleenex." As a boy he is jokey, drives any car he happens to rent, sometimes lives out of three suitcases wearing his movie wardrobes till they're threadbare: "I've just finished my Roman gigolo clothes." But, at twenty-four with the Beatty boom on, it looks as though Shirley MacLaine's young brother will never be down to the last movie shirt on his back.

HOW WILL YOU



Above: A dial graph the size of a pocket watch on which concentric circles chart your own behaviour patterns—a red circle stands for health; blue for sensibility; bright green for intellect.

What prompts behaviour? That's not a bad question to throw out at a dinner party although the answers that come in may be a little disconcerting. Leaving Freud and friends and the Rôle of Nutrition out of it, you might narrow down Behaviour to just one day—tomorrow—for an interesting little speculation. If tomorrow should be one of those days that come wildly out of nowhere, will you be in charge? Will you even recognize yourself? You *will* recognize that day when you see it because all of us have met it somewhere before. It is that time when you can't count on yourself, when thinking is like wading through salad, when the wrong word springs effortlessly to the lips, when the smallest effort is magnified by twenty, and all the old controls seem to have gone off for the day. Or tomorrow might, of course, be one of those days when the wheels of life seem to be oiled by angels. This mysterious change of pace could happen to anyone, but more importantly it *does* happen to everyone. One riveting theory coming to the surface again (now that cycles are one of the hottest subjects for research) is that our good and terrible days are not just a nasty trick of the mind but a matter of man's instinctual response to the continuously recurring cycles in the universe. In this theory of Cycles of Behaviour (though it is not yet proved with absolute certainty) energies, emotions, and intellectual responses fluctuate, are never constant; and that shifts some of the burden of ourselves from ourselves—relaxingly. It puts, too, a specific dateline on inefficiency and lets us know ahead of time where some of the arrows are coming from, and when, so that we can build our own psychological arrow shelters and react to each day with a little less puzzlement, perhaps a little more grace.

The whole concept of recurring cycles and rhythmical behaviour in nature is of immense current concern to most serious scientists (the latest meeting of the American Academy of Sciences was devoted to the study of Rhythmic Functions in the Living System); to all branches of our Armed Forces (the Office of Naval Research alone has prepared a bibliography of some seven hundred and fifty papers on Biological Orientation); to Safety Councils and to Efficiency Experts. Simmered down to one small sentence, the heart of these deliberations is that it seems highly probable that all living things are continuously responding to some external factors with variations reflecting the positions of the sun and the moon to the earth. However, with the exception of a few medical reports, the bulk of these efforts deals with the cyclical nature of algae, of ferns and flowers, of snakes and crustaceans (the fiddler crab is a favourite character), and bear such titles as "Entomological studies made in the high terrain of the Mpanga Forest, Uganda, with special reference to the biting Dioptera." All this cautious circling is undoubtedly essential to the discovery of truth and the immemorial practice of scientists, but it does quicken the urge to get on with the proper study of mankind. In fact it ripens the time to consider the conclusions of one daring scientific mind who, over fifty years ago, leapt feet first into cycles and rhythms on a human level.

Dr. William Fliess, biologist, physician, and friend of Freud, practising in Berlin at the beginning of this century, became absorbed with the evidence he found that certain patterns of behaviour in his patients occurred and recurred at fixed intervals both in sickness and in health (Hippocrates, in the fifth century before Christ, had brought these phenomena to the attention of his students). Working over a period of twenty years with a staggering number of case histories (eighty thousand), Dr. Fliess detected the presence of two persistent rhythms beginning at birth that influence human behaviour; one cycle apparently

BEHAVE TOMORROW.?

A NEW CYCLE-SCIENCE MAY PREDICT YOUR HIGH POINTS

BY REBECCA WARFIELD

governs the ebb and flow of stamina and another the emotions, sensitivity, and ability to influence others. The first cycle has a high curve of eleven and a half days, a low curve of the same, and its duration of twenty-three days corresponds to the number of pairs of chromosomes in the human body—twenty-three male and twenty-three female. The second curve is twenty-eight days long, as is the cycle of the moon (though Dr. Fliess's findings were strictly biological and in no sense astrological). Later, another sympathetic cycle regulating the rate of intellectual response was detected by Professor Frederick Teltcher of the University of Innsbruck. These potentially bombshell findings were put into scientific escrow (where so many fascinations rust away) until one Swiss mathematician was able to put all three Behaviour Cycles into one mathematical bundle of talking figures. This has made it possible to spell out the theory in terms of time and insert it into anyone's life-schedule. Now, anyone who goes along with the idea will, theoretically, be able to know whether the morrow will bring forth an onset of nerves or a set of fine controls.

The present mechanics of the Behaviour Cycles appear in three media—graph form, instrument form (small as a pocket watch), and dial form. What they show is briefly this: the high and low curvings of each individual's cycles in glowing Technicolor (the vitality cycle is red, sensibility blue, and the I.Q. wave length green). By studying the pattern it's possible to see at a glance (and take advantage of) those fine days when all three cycles make the same high curve and the organism is in high gear; the off days when the rhythms are not going for us; and most particularly those vulnerable days when the cycles switch from high to low. Even more tellingly the super-vulnerable moments show up when two or even three cycles let off steam at the same time. These, in the terminology of the charts, are the "critical days" when our ability to perform on almost any level is reduced and we are exposed to the fell clutches without even our old accustomed armour. With the aid of these little interpreters (and a willing suspension of disbelief), we can move around in time at will, turn back the years to check the date of some disaster, or forward to help, perhaps, prevent one.

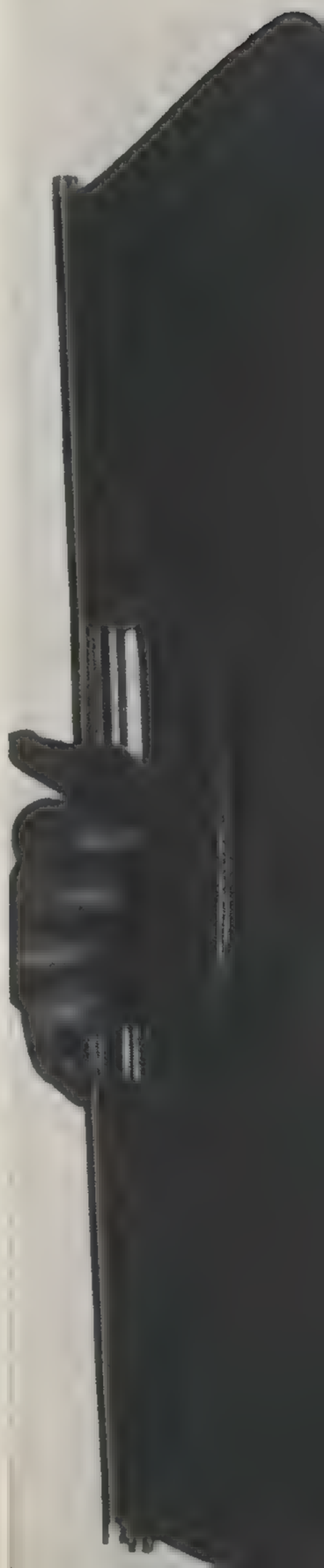
In this country the Behaviour Cycles are still generally considered empirical discoveries and further biological proof is looked for (as one member of an armed services research department crisply put it "they seem to have started backwards and gotten the answer without asking the question"). In Europe, on the other hand, they seem to worry less about the question since the answer is so satisfactory. There, where the cycles are thought of as Probability Cycles (Einstein called electricity a probability wave), numbers of doctors—eight hundred own computers—and hospital administrators, managers of businesses and of transportation systems have put the concept into vivid action. They have seen this scientific plotting of behaviour and the pinpointing of physical endurance perform the remarkable feats of reducing accidents by large percentages, of improving success in blood transfusions and the chance of recovery from serious operations. On the theory that any system which can save as much as one life is worthy of consideration, one hospital has so charted its patients, for the last fifteen years, that no one undergoes an operation (unless it is an emergency) on the days when his resistance to shock is the lowest, his threshold of pain lowest, and his ability to recuperate slight. In ten thousand cases this plan has had an unqualified success. The Transportation System of the City of Zurich, whose singular little street cars operate at demon speed, uses this method to distribute personnel according to their days of efficiency and otherwise, and by so doing has accumu- *(Continued on page 131)*

NEW COLOURS,

FABRICS: THE SOFTER POLICY

THAT COUNTS NOW

How to visualize the new colours for spring: first, close your eyes and think of the most heavenly blue you've ever seen (a Chinese porcelain bowl? a Grecian sea?); then, the most glorious apricot you've ever seen—sun-warmed, flushed with pink; then . . . But on second thought, it might be better to keep your eyes open, and look at the new colours, and fabrics, themselves—a quick dazzlement of them is spread across the next eight pages. You'll notice one thing immediately: the intensely bright, neon colours of a season or two ago have softened or paled; even the whites have a little cream or vanilla stirred in to soften them, and the clear colours (such as the beautiful limpid blues), have a warm clarity, without glare or harshness. Even the turquoises have nothing hard or stony about them—they've melted slightly. Pinks (and there are some ravishing ones) veer away from the mauvey, bluish cast of recent years, into the warmer climes of apricot, coral, orange; it's as if they'd been espaliered against a sunny wall. Lemons and limes are plentiful: the newest greens are apt to be yellowed, the newest yellows, tinged with green. Delicious combinations are constantly being struck off among all these colours—a lemon-yellow suit, for example, with a robin's-egg blue blouse, a pottery-blue tweed suit with a pale-yellow blouse; a pale suit (off-white, pale beige, or whitewashed grey) suddenly lightened with a flash of bright orange, lime-green, or bright-navy blue; a green blouse with a grey corduroy suit. Where there are mauves and lilacs (and there are), they're often teamed with bright green. A strong colour triumvirate (holding forth on the opposite page) is red, white, and blue—and it's not necessarily the same red, white, and blue you find in Old Glory. The blue may be paler, as it is here, or brighter; the white may be off-white, on the cream, beige, or grey side; the red may have an orange or coral cast—but it's still a winning combination. Now, about fabrics: Light, light, light—with, often, an appearance of bulk. Tweeds that look lacy and knitted, as if you could poke your finger through them. Mohairs that aren't shaggy, but cobwebby. Silks that look like wool, and cottons that look like silk. It's all a sort of masquerade—you don't know what anything is, and when you find out, you don't believe it. There's a tremendous amount of "surface interest"—silks and cottons are crinkled, puckered, or "blistered" looking; wools are lacy or pebbly, spongy or grainy; tweeds, of wool or silk, are woven with strands of different weights, as well as different colours—one delicious one of turquoise blues, creams, pale yellows, in a homespun weave. More about the new colours and fabrics, on the following pages.



New ways with the red, white, and blue

New colours of the day—red, white, and blue, assembled with a charming lack of chauvinism. Here, the blue is so pale it's almost grey, the white a constellation of polka dots—these, in the silk blouse of a spirited flag-red wool suit, buttoned in gilt. By Marquise; about $235. At Saks Fifth Avenue; Julius Garfinckel; Jenny's; Frederick & Nelson. Emme hat. Marvella earrings. For the new softened, paled colours—complete make-up (foundation plus powder), Coty's Light and Lovely; here, in muted beige.





Blues, 1962—new horizons in the wearing

Clearly a colour for spring—this spring: blue. 1962 blues are clear—some cooled and paled with white; some with a new dark intensity; all with a penchant for fresh colour liaisons. For instance, a pottery-blue tweed suit might turn up with the surprise of a pale-yellow crêpe blouse. Blue-power for all these new looks: the turquoise, gold, and diamond pin, far right, by David Webb. Fabric details, page 45. Eye shadow—china-doll blue.

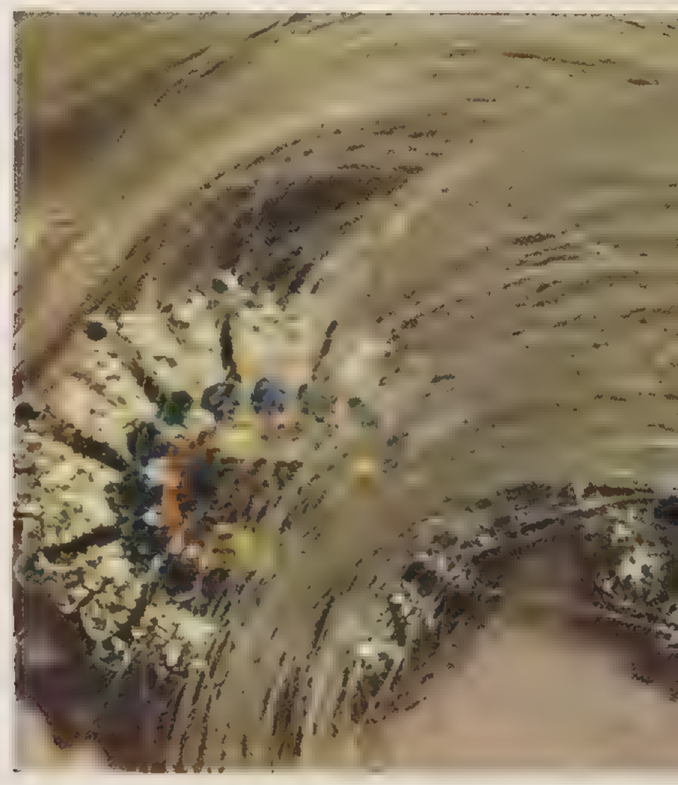
BERT STERN



Pink and the clay colours–

turning on the heat

Pink swerves into coral, or orange (wonderful in textured wool). Even the quietest pinks have a warm quality, away from last year's mauve-y cast. Brown and grey are warmer, too—saffron, ginger, golden brown; and there are some good whitewashed greys around. (Details of the fabrics on page 45).
To glitter against these colours: **Above,** ***canary diamonds and red enamel on a gold clip by Verdura. Amber pink lipstick.*** **Right,** ***sapphires and multicoloured precious stones in a yellow gold clip by Van Cleef & Arpels. Hair—the colour of bamboo.***



BERT STERN



BERT STERN

More 1962 blue—with red and white



Red, blue, and white: new—the way it looks now. Here the blues are strong, the whites vary from white-white to creamy, some of the reds have an orange cast. Thoroughly unhackneyed: red suit, pale-blue and white dotted blouse. The most current greens (the brightest is a real apple colour) are lit with yellow. Fair enough—yellow is often softened with a tinge of green. Printed fabrics sometimes combine green and yellow with low notes of taupe or brown. *(Details of the fabrics are on page 57)* **Above:** *Cultured pearl necklace with emerald clip surrounded by diamonds, by David Webb. For the wearing of green—an apricot-toned complexion.* **Left:** *A pound of gold that's a miniature of one of those bricks they keep at Fort Knox; paperweight by Ostier. Nail polish, a flag red.*

The sunstruck yellow-greens and browns



HOW THINGS COULD BE WHEN YOU WEAR THIS YEAR'S COLOURS

Things won't, we wish to say at once, look the same—even for those rare women of whale-boned conviction who have found one marvellous spectrum and floated along, beguiled by their own consistency, for more years than they take the trouble to count. What matters now is a sense of subtlety and a pinch of courage—or, failing that, enough fashion curiosity to experiment. Whizzing all these together, we came up with the three 1962 looks that follow here.

Starting with a suit of cool, wind-dashed blue might lead the unwary straight into a thicket of clichés as dulled as the worn-out fashion moral about blue eyes; one sure way to steer clear of that special brand of oblivion is to start by adding a deep, deep red handbag. Nothing routine there, and no reason to stop short either, especially if you'll note what happens when a clump of amethysts gets pinned on the shoulder or in place of the top jacket button. Pale apricot is the under-jacket colour to try first—a little crêpe shift for blouse people, or a cashmere skivvy for sweater women. What's wanted with all of this is a slash of orange-flavoured lipstick and the most gardenia skin you can manage. You could wear those black suit-shoes that always make the grade, but low-heeled brown ones will accomplish more.

Acid greens—whether you call them sun-drenched or poison—are not colours that every woman responds to, no matter how well she looks in them. But for those hearts that leap at the sight of lime and all the pickled-yellows, there's nothing better. Unless, of course, one takes the trouble to try a slice of pale lemon (blouse or scarf), pink tourmalines stashed in earrings or a pin, and a glow of pinky make-up with stormy pink lipstick. Shoes of one taupe and handbag of another—but please not matched—are hard to beat. (Note to redheads: skip the pinky glow in favour of beige and apricot.)

If a black suit for you still spells nirvana in spite of the waves of colour breaking on the clothes banks all over, then the safest move to make is try-it-on-buy-it-send-it-home. But wear it with as many new ideas as you can invent or steal. There is, incidentally, a black suit on page 101 of this issue that looks so new that any woman who wears it qualifies as practically 1963. About these ideas, now: a pale-blue chiffon overblouse is not only vanguard but flattering and generally delightful, the sort of triple-feminine fashion that every now and then almost *does* make strong men—well, no, not quite, but it's worth a try. Emeralds set in gold are fine with black, and the bogus of the species works nicely too. Not new but right: shiny black alligator handbag, black calfskin shoes, and gloves in one of the more chocolate browns. Brunettes better stick to clear, lighter-than-true-red lipstick (the deep-purple-falling-into-black-reds are out), but all those newly bamboo blondes might consider a whirl for the yellow-amber variety—and the look of that can be seen on page 88.

Pottery blue—changing its style with red and white

This year's new wave length for blue tweed: a jacket with more of a shape-type shape than suits have had for the past few seasons; skirt both wide and narrow by virtue of a deep pleat front and centre; and—to change everyone's mind about the soft bluey wools—a lasso of red and white silk furled at the neck. Suit of Anglo wool by Frechtel, about $160 at Hattie Carnegie; Julius Garfinckel; I. Magnin. Vera Scarf. Black kidskin gloves by Van Raalte. The Lipcolor Plus by Lanolin Plus is called Red for Real.

PENN

There is a curious idea cherished by some people that no truly busy woman has time for fashion. Women like Gloria Vanderbilt are forever disconcerting them. Miss Vanderbilt, to put it conservatively, is a truly busy woman. She is, in private life, the wife of the stage- movie- and TV-director, Sidney Lumet, and the mother of two lively young sons. In addition, she has been painting seriously for years, and has had two successful one-woman shows; she is an actress whose next rôle will be in her husband's movie version of an F. Scott Fitzgerald story, *Rich Boy;* a playwright, with a three-character play—*Three By Two*—scheduled for production, and another play—two characters this time—in the works. She is, what's more, a spirited and decisive fashion personality, and bristles visibly at the suggestion that a touch of frumpishness is, somehow, one of the credentials of an active mind or a beautiful soul. She loves clothes, says "they're one of the things about being a woman." To this natural predilection she brings several notable assets of her own; her figure is excellent—tall, slender, curvy (she never diets, goes to a gym once a week, feels she ought to go twice); and she is one of those enviable brunettes—extremely fair-skinned, with remarkable, huge, upswinging hazel eyes that seem to change from green to brown to grey—whose colouring provides a kind of carte blanche to almost any colour in fashion. (Almost: "I never could wear chartreuse; I think it must take red hair and pale-gold freckles.") Possibly for this reason, and possibly because painting has sharpened her eye, she is unusually good at making colour work for her in unexpectedly charming ways. With a short Mainbocher evening dress of pink brocade, for instance, she wears satin slippers in the pale, creamy green of whipped avocados; and with a similar dress—this *(Continued on page 97)*



The 14th in Vogue's series of fashion personalities, Miss Gloria Vanderbilt, who paints, writes, acts, wears clothes with the conviction of a woman who thoroughly understands them



FRANCES MCLAUGHLIN-GILL



FRANCES MCLAUGHLIN-GILL

one a glittery apricot Paisley—her shoes are mauve silk. Most of the clothes in Miss Vanderbilt's closet are, as it happens, similar to one another; her dresses are invariably uncollared, sleeveless sheaths, easy through the skirt, and as simply shaped as cutouts. Entertaining at home usually involves one of several long velvet robes, with deep, coachman-coat flaps and a touch of fur (of the ermine-collared black velvet shown next page, she said, "It's like an old friend"). And, while her collection of hats seems, on the face of it, fairly extensive, what it *(Continued on next page)*

Opposite: Gloria Vanderbilt in the studio of her country house. Her working clothes: slate-blue pants, matching boots, shaggy turtle-neck sweater. The painting, by Miss Vanderbilt, is called "The End of the Beginning." Above: Country-day look—claret suède coat and skirt, worn with a white silk turtle-neck sweater. Below: At-home country loves—long, slithery red jersey dress, black-and-white wool jacket.

The looks
Miss Vanderbilt likes for the country



comes down to is actually just two hats. One, bought years ago in an Army-Navy Surplus store, is a knitted navy-blue sailor's watch-cap which she's had copied in a batch of colours, and which she wears mainly at her country place in Connecticut, and often—weather permitting—around New York. Her other—equally venerable—hat is a soft, hair-hiding wool jersey cloche from Paris, and this also exists in about a dozen colours. (The black is the one that really gets around. For one thing, she finds black a particularly genial travelling-colour. For another, it squashes up fearlessly in the central well of the magnificent old lacquered brown *(Continued on page 128)*

Close-upped opposite: Gloria Vanderbilt; her enormous upswinging eyes, rimmed with black liner. The bracelet, an extremely wide pre-Columbian cuff of beaten gold. Above: Ermine and floor-length black velvet, buttoned-on—a look Miss Vanderbilt loves for small dinners at her apartment in town. Far right: With the writer, Carl Van Vechten at the opening of *Sail Away*, she wears a short dress and jacket of red-and-gold brocade.



FRANCES MCLAUGHLIN-GILL

More about the clothes life of Miss Gloria Vanderbilt





1962'S NEWEST IN-CURVE: A FASHION LIFT FOR EVERYONE

There's a whole new kind of high-waistedness now, and it's good news for practically every sort of figure. It's waist-lifting made easy—subtle, wearable, a far cry from the firmly encircling high waistline. The new clothes curve close under the bosom now, and flare gently from there; the longer skim of the skirt gives a marvellous leggy look. *Right:* Coat curved in high places. By George Carmel of turquoise Anglo wool; about $190. Bergdorf Goodman; C. Crawford Hollidge; Harzfeld's; Frederick & Nelson. *Facing page:* Long, flaring suit jacket with the lifted waistline in front, a gentle swing at the back. Of black silk-and-worsted; the blouse has freehand zebra stripes in black on white silk. By Adele Simpson. Castlecliff earrings. Both at Bonwit Teller. Suit also at Dayton's; Sakowitz. I. Magnin. Hat by Mr. Arnold.

HORST





1962'S NEWEST INCURVE

Further examples of the new boost in waistlines—these, actually thruwaists that are more a matter of smooth, slow-flowing curves than of a definite skirt-into-bodice boundary. *Left:* Grey jersey suit with a happy kind of jacket shortage: brief, uncollared, bone-simple, the jacket indents below the bosom, flips from the shoulders into a flyaway back; with elbow sleeves and an easy skirt. By Tiffeau & Busch, of Sag-No-Mor worsted jersey; about $125, at Lord & Taylor; Hudson's; Battelstein's; I. Magnin. Hat by Sally Victor. *Right:* In a marvellous mocha-taupe brown, a silk day dress. The soft slip of a jacket, cut away at rib level, is unsleeved, but the fabric dips softly beyond the shoulder tips for a vital, flattering fraction of an inch. By Maurice Rentner, about $190. At Saks Fifth Avenue; Gus Mayer; L. S. Ayres; Frost Bros. Emme hat.

HORST



HOW TO SEE YOURSELF —MIRRORED

To understand yourself, you need a mirror, for a mirror monitors change. Although it may, in addition, enlarge, enhance, reveal, and disturb, a mirror's deepest meanings lie in its curious ability—curious for plate glass backed by nitrate of silver—to show you to yourself, not just physically but mentally. It is the psychical part that is the more important. You see more of yourself, in fact, than you may be willing to recognize, for we have within us a comforting friend who helps to shove aside the uncomfortable. (It is often hard for us to love ourselves—and we're right.) For the unwary, a mirror may forge or erase an image, especially for those reluctant to see lines of frustration, of meanness, of malice, of long-time gloom, a reflection of minds. Although a mirror may reassure us that we exist, it may help to deny the *way* we exist.

It is a practice of the fitting room that the fitter does not look directly at a dress to see the way it hangs; he looks in the mirror for his objective truth. To fitters, mirrors are aids not deceivers. But for the rest of us, the mirror is usually subjective with a prejudice in our favour. Back in the 1620's George Herbert, England's public orator, wrote a short, inaccurate stupidity that has gone into the folkways: "The best mirror is an old friend." Not so. What the friend sees in heart and mind may be concave or convex—a simple distortion that helps conceal us from blunt, freeing understanding.

SUN CLOTHES MIRRORED

in a new photographic technique by John Rawlings

Clothes-brilliants for beach and patio, starting here, photographed in the Virgin Islands with the aid of a wall-size mirror to make scenery on the double—what's behind the camera, reflected into what's ahead. *Opposite,* in a land-and-sea view of Caneel Bay on St. John, a navy-blue plaid suit-cover, shaped like a pillow slip but open and elasticized at both ends, with slits for arms. This, to wear off-shoulder, belted. By Brigance, of Galey & Lord fabric (Dacron and cotton); about $15. Peck & Peck; Neiman-Marcus; I. Magnin. Sun persuader: Shulton's Bronztan. Details of the swim suit inside: page 26.







Above: At Caneel Bay where stone steps of ancient ruins reflect into palms—a swimming suit of dazzling white Arnel jersey with blousing lines. The bright-with-white: a beach coat of Roman-striped cotton that could button and sash into a patio dress. Both by Loomtogs; suit, about $20; coat, about $25. Best & Co.; Wanamaker's, Phila.; Wm. H. Block; Bramson's. *Left:* A new kind of muumuu, mirrored in fore-and-aft foliage at Dorothea's Beach in St. Thomas. This, pink and orange, with puffy sleeves, a high-waisted band close under the bosom, deep side slits. The look, Orientally Empire. By Cabana, of Ameritex cotton; about $25. Bergdorf Goodman; Halle Bros.; Neiman-Marcus; I. Magnin. Hairpiece: Joseph Fleischer.

RAWLINGS



Above: At the old fort of St. Croix, reflected to a double fortissimo—pants Paisleyed in deep blue and green, a pale-blue shirt with non-shirt neck. (The deep-with-pale idea, very newsy now.) Blouse by Ship 'n Shore, of Dacron and cotton; about $4. Pants, of Creslan challis, by Mister Pants; about $18. Both at Bloomingdale's; Woodward & Lothrop. Capezio sandals. *Right:* Through the looking glass at Dorothea's Beach, a silk overblouse parqueted in blue and white with spotchecks of red, yellow. This brightness, strong against pants of white cotton duck. Both by Evan-Picone; top, about $25; pants, about $12. At Bonwit Teller; Woodward & Lothrop; Rich's; Famous-Barr. Lipstick, glowing on both pages: Burning Ember, by Rexall. RAWLINGS





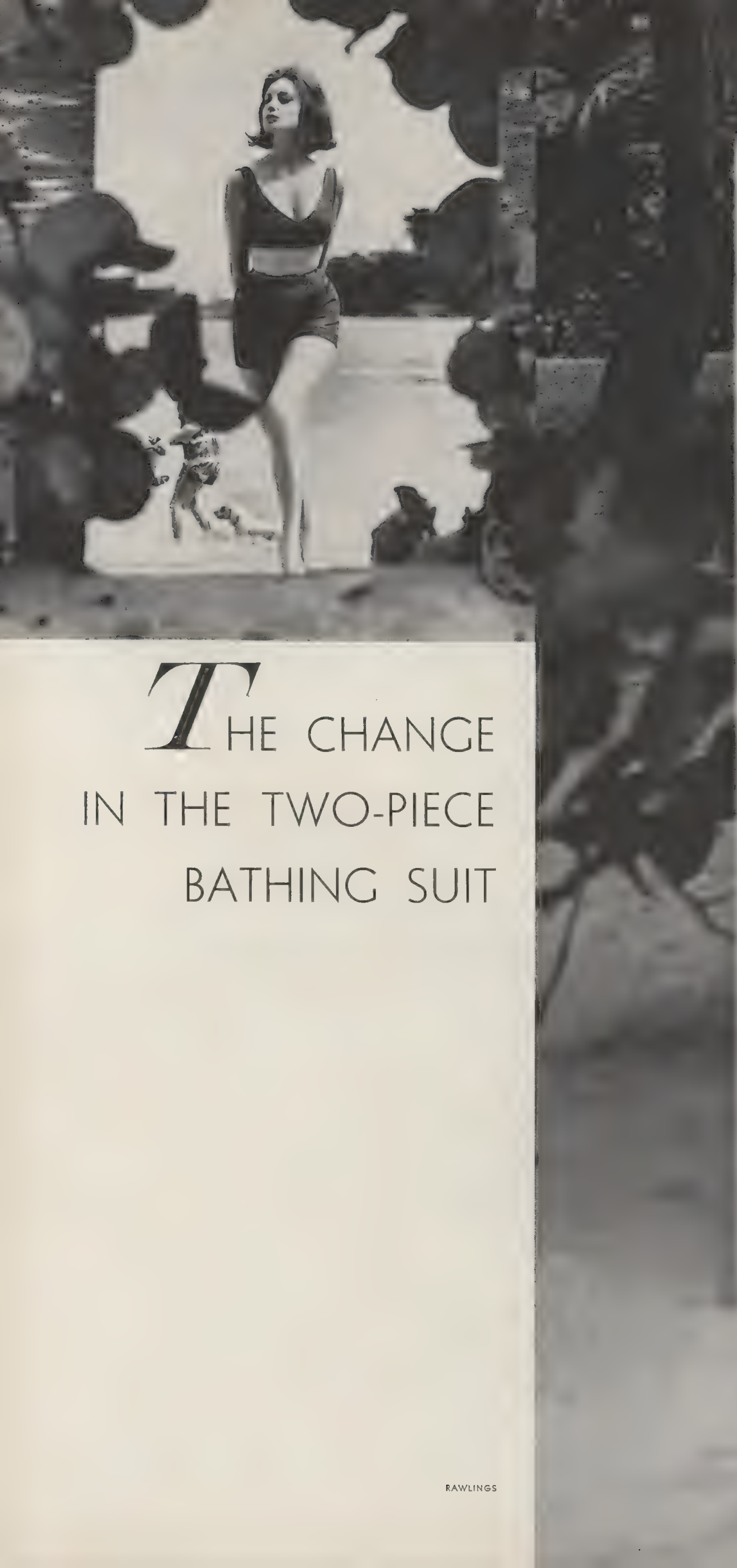


RAWLINGS

THE NEW BLAZE OF ZINNIAS

More zinnia talk in our January 15 issue—all started by Northrup, King & Company which developed the new Polynesian Zinnia seed.

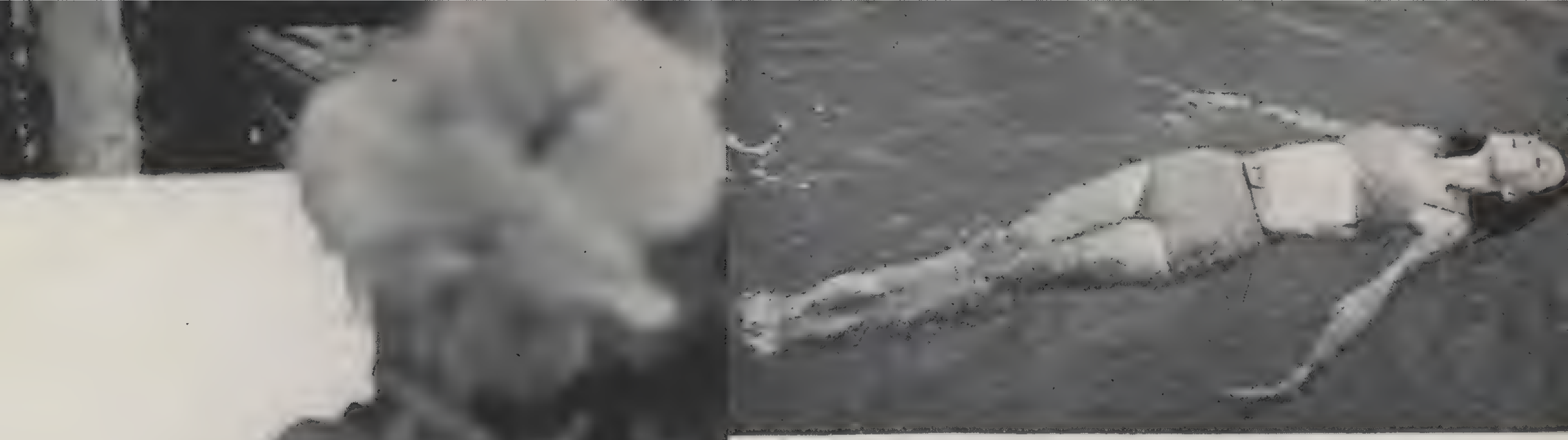
Fresh flower idea now—zinnias, their impasto splash printed larger than life on clothes that thrive on sun. The colours, here, pure seed-catalogue—a red with Polynesian brilliance, bright oranges, yellows, pinks. Opposite, on the patio of Bluebeard's Castle at St. Thomas, a side-slit jacket and short shorts, both cotton in a garden variety of zinnia colours. The white between that makes brightness brighter, a sleeveless linen overblouse. All by Toni Owen; cotton by Everfast with Everglaze Easy Care. Jacket, about $16; shorts, about $10; blouse, about $16. Sandals by Bernardo. Below this, showing through the mirror in zinniarama, a shirt with big sunny blooms, given the glow-ahead by narrow pants of pale beige. Both by Evan-Picone; pants of rayon and acetate, about $13; shirt of cotton voile by Everfast, with Everglaze Easy Care; about $19. All at Altman's; Hutzler's; Hudson's; Frost Bros. Lipstick: Polynesian Zinnia, by Charles of the Ritz. *Above:* Caught on a rooftop at Caneel Bay—a classic shirt dress that looks wonderful over a white swimming suit, worn this way with buttons idle, belt cinched. This, also in a bright zinnia coral-red, whitewashed by buttons, belt, and stitching. By Craely Casuals, of Everglaze Bancare cotton (fabric by Everfast); about $23. At Altman's; Burdine's; Hudson's; Bramson's.



THE CHANGE IN THE TWO-PIECE BATHING SUIT

RAWLINGS





The word from the waterfront: two-piece bathing suits are back—but with a difference. They're non-skimpy now—lean, little-boy shorts that fit like a good tan, worn with a top extensive enough to establish a pretty neckline. (All the photographs on these pages were taken at Caneel Bay, St. John in the Virgin Islands.) *Far left:* This year's bathing suit in a fabric that's news on the beach—stretchy blue denim; with blue-jeans stitching in red. By Loomtogs of cotton and Helanca nylon; $18. At Best & Co.; Famous-Barr. *Centre:* Mirrored here, a tan's best friend—a white cotton piqué bathing suit; shorts and a not-too-bare top. By Flexees, $16. Henri Bendel; I. Magnin. Sunglasses: Kobley & Stern. Joseph Fleischer hairpiece. *Above:* Split-level maillot—very-short shorts and a tailored brassière top. Both are flaming pink, in a velvety fabric that's actually knitted of Du Pont stretch nylon and elastic yarn. By Peter Pan (Fair-Tex fabric); $23. At Arnold Constable; Frost Bros. *Below:* Petal bursts of bright coral on white cotton: bathing suit by Roxanne; $13. At Macy's; Hutzler's.







The newest subtractions: pants have a lanky, leggy cowboy look—they're cropped at the top at gun-belt level. Sweaters stop at the tadpole stage; unsleeved, uncollared, they look marvellous pulled down over pants—or as one-third of a suit-look, now. *Above, left:* White cashmere pull-over piped in navy blue; scooped-out sleeve and throat lines. By Hadley, about $20. Bergdorf Goodman; I. Magnin. *Above, right:* Sand-coloured cashmere sweater tied at the waist. By Braemar, about $35. Peck & Peck; J. W. Robinson. Photographed on Hassel Island, with the ruins of a Danish fort in the background. *Right:* Low-slung cowboy pants in a washed-out blue-denim blue—a colour that's big news now; blue denim shirt with cardigan neckline, bandana-print cuffs. Both by Loomtogs, of Avondale cotton denim; pants, about $8; shirt, about $8. At Best & Co.; Dayton's; Joseph Magnin. Photographed inside the fort in the town of Charlotte Amalie, on St. Thomas.

HIPBONE PANTS AND TADPOLE SWEATERS



THIS YEAR'S NEW
DRIFT IN NIGHT LOOKS

A float of white, of pleats, of cloudy white-on-white flowers—all in a new fabric that's an enchantment in itself; made in France, of Tergal and Egyptian cotton, with a smooth crispness, completely un-clinging. *Left:* White peignoir edged with a cascade of pleats, flowered in white-on-white; over a white night-dress—this, two layers of Tergal without the cotton. Bath, full length. Peignoir, $60; nightdress, $50. *Right:* Unwaisted short nightdress, drifty as a curtain, in white-on-white. One size for everyone. $60. Everything, both pages, by Edouard Exclusif; at Bonwit Teller.

PENN

what to pack and not to wear

By Sylvia Fine Kaye



MRS. DANNY KAYE has large mahogany-coloured eyes, a gentle, charming exterior, and a mind of molybdenum, fortunately combined with a wit that has amused people publicly since 1939 when Danny Kaye played his first Broadway starring rôle singing Sylvia Fine lyrics. Many lyrics later she wrote a single song, desperately needed by Samuel Goldwyn for the Kaye movie, *The Kid From Brooklyn*. For that smashing, and now famous song, "Pavlova," her agent asked $20,000. Goldwyn countered with $7,500 and asked, rather plaintively but weakly: "Where does she get a figure like $20,000?" The agent said, "The same place you got $7,500." Note: the punctuation in this article is Mrs. Kaye's for she writes with the ear of the reader always in mind, timing the pauses.

There is a legend,—which I am about to make up—that in the days when men consulted the Great Oracle of Delphi on matters of life, death, and travel, their wives would sneak back later to ask "—and what should I wear?" The Oracle. of course, gave an unequivocal answer,—but with its fingers crossed. And that's how I'm writing this piece. Which makes it difficult to hold a pencil. Especially when I think of the trip Danny and I made to Israel, via Paris and London.

I found that in Israel you can wear anything you feel like wearing, and you'll always be right,—or wrong.

This may be because Israel is still a pioneer country and the "don'ts" for social "do's" have not yet had time to congeal. But I must admit that in the community loosely known as "Hollywood," which has become G.H.Q. for our family, the same thing is true. Out here, the only unnerve-wracking invitation is one that says "black tie." But the one that says "informal" or "don't dress" is total confusion. It can range from blue suits for men and short evening dresses for ladies, through cotton-with-sequins, cotton-for-real, to no-tie and slacks. This makes the telephone company a fine profit.

Wary guests are constantly cross-checking with everyone short of the local tea-leaf reader. First, you call the hostess back to ask what she really meant by "informal." Having established not very much, you then call her best friend and ask, "What are *you* wearing?" Then you check with various other acquaintances, finally go into a deep trance, and wear whatever you were going to wear in the first place.

In Palm Springs, the range of dress is even more wildly improbable. To us natives, who go by the calendar and know the sudden temperature-drop of desert nights, winter is winter is winter. We wear wools and furs, and would be equally at home any February night at Twenty One or the Desert Inn. But to the visiting Easterners, Palm Springs is a winter resort, and you can always identify them by their light chiffons, flimsy cottons, and chattering teeth. Funny? Not nearly as funny as I was one night at a swingin' club in Tiberias, *the* winter resort of Israel, dancing in a pair of clumping space shoes, woollen slacks, et cetera, whilst all the other female patrons were dancing very chic to chic.

There they were, *très haute couture* in their Diors, Chanels, and those lovely Maskit sheaths, and Mrs. D. Kaye, international expert on what to wear at a desert resort, looking like a reject from "the hungry i." Well, in the first place Tiberias is not a desert resort,—it's on the Sea of Galilee, and in the second place, it's what I packed in the first place, and why I didn't wear what where.

Actually, I think packing is the greatest hazard of modern travel. Outside of tipping, that is. Even well-travelled women ponder the "light wool just-in-case" for days, and almost without ex-



H.R.H. Prince Philip, Mrs. Kaye,
and Danny Kaye, after Mr. Kaye's
Command Performance in London.

ception, the American male turns to his wife, a friend, or a passing dog to ask "How much shall I leave?" Being well-heeled helps. Comfortable shoes and enough money can take you almost anywhere,—but wearing the right thing at the right time and neither over nor under tipping,—that's something else again.

The greatest tip-trap is the luxury liner. After four or five days aboard, the number of people who have served you, bowed to you, or just smiled in passing, is legion. So you make a list. Top of the list is your steward,—let's say you put him down for $25. At the bottom of the list are the people to whom you give $5. All set? Not at all! On the last night you suddenly remember the man who fixed the leaky faucet, the two who sat on your trunk, the affable bartender, the eager shuffleboard keeper, and the saltine passer. So you reappraise your list, and by the time you're finished, since the least you can leave is $5 at the bottom, the steward is now getting thirty thousand dollars. As you disembark, running the gamut of staff ostensibly lined up to bid you farewell, you find yourself handing out so many one dollar bills that you feel, as you walk down the gangplank, you should be tossing coins to the fish.

Now for the packing, which as usual, I've put off for as long as possible. O.K., what to pack? As I always say (when I'm not busy saying something else), ever since England gave India her independence, and the boiled dinner shirt was turned down to a low simmer,—whim is the order of the evening, and everybody waives the rules.

I have often looked back happily at the great rule-waiving summer we spent with Aly Khan in the South of France. Aly always took great delight in pricking social balloons, and there's little doubt that the coat-of-arms of the Côte d'Azur is white tie crossed with black tie on a field of banknotes with titles rampant.

For opening night at Monte Carlo Danny and I emerged in splendid array, to find Aly in dinner trousers, a white silk shirt, and that's all. No tie, no jacket. A delighted smile came into Danny's eyes. A beatific look suffused Danny's face. This boded no good.

However, since we were Prince Rainier's guests that evening, my unpredictable spouse proceeded in seemingly docile fashion. But later, when an unexpected and insistent ovation forced him on stage, there was a look of anticipation on his whole body that should have warned me. In one second flat he peeled off his jacket, ripped off his tie, and called for the music of the preceding Spanish dancers. He then went into an abandoned flamenco take-off, during which he artlessly managed to *(Continued on page 120)*

What to pack and not to wear *(Continued from page 119)*

kick off a shoe. Kick, did I say? It was a field goal. It took off in a breathtaking arc which held the audience spellbound, and ended in a dazzling splash. Right in the middle of Prince Rainier's soup.

From then on, Danny couldn't have been more delighted,—or more tieless or jacketless. He and Aly covered the Riviera like two Peck's bad boys, but for some perverse masculine reason, they expected me to be beautifully dressed. So I was. But I secretly planned to appear one night in a Bikini,—except I couldn't decide whether to dress it up with diamonds or down with pearls.

Whether to pack the long slims, short fulls, short slims, or several of each depends on whether or not you're a status packer. The formula for instant status is quite simple. Nothing, but *nothing*, beats the respect you get at French customs when you are trailed by 14 suitcases, 12 hat boxes, 4 wig cases, and a poodle. All matching.

I, however, have been whittled down to two fair-sized suitcases and a small piece of hand luggage. What this has gained me in love, affection, and admiration from my husband, it has lost me in prestige at every airport in the world.

You see, as I'm packing, Danny wanders in and out, peering and then glowering at the rising tide of chiffon and brocade. And the silence gets very noisy. Taking a quick reading by radar, I deftly remove two voluminous dresses and coats. Still too quiet. Another quick reading, and out comes another coat. Maybe I should inscribe in large letters on the lids of my suitcases the following reminder:

For what is voluminous
There is no room in us,

and spare myself the ritual. But darn it, who ever gets to see those coats? I'll tell you who. My friends' butlers!

So out go the outfits, down goes the shoe count, and zing go the strings of his heart. And it's not the excess baggage cost, mark you. Danny wouldn't care if I took a set of golf clubs, the Encyclopædia Britannica, and a grand piano to give to a friend. It's just that he, always travelling on what seems like a change of underwear and a toothbrush, is embarrassed by my taking what he considers too many clothes. I guess he's afraid I might wear them all at once one night and run the risk of being overdressed.

Actually, I have a rather singular problem, but I think it's shared to some degree by many women.

Having a husband who has preceded me, and made a multitude of friends and fans in almost every country in the world, I find that *my* appearance is anticipated with a certain degree of curiosity. What does a movie star's wife look like? What does a movie star's wife who writes-his-songs-and-the-lyrics-and-the-music-too look like? What does the wife of that tall funny man from UNICEF who-wears-a-rain-hat-when-the-sun-is-out look like? Well, I'm not quite five-two, I always wear a sun hat, and I'm usually scared to death. To be overdressed would be unthinkable; to be too understated, disappointing. So in the midst of this scramble, I try to be like a good omelette,—neither over- nor underdone. And my recipe for a travelling wardrobe is:—streamline—but with a dash of leeway.

I learned the leeway lesson early, when we flew to Washington to entertain for President Roosevelt. Since I was Danny's accompanist, playing on stage, I brought along *(Continued on page 127)*

A HOUSE COULD LOOK THIS NEW AND STILL BE DATELESS. The reflective room, *opposite*, belongs to a house thoroughly in sympathy with 1962 (and 1972 and 1982), although it was engendered in 1948. Much of its furniture stems from designs originated years before the Museum of Modern Art replaced the Rockefeller brownstones on Fifty-third Street in 1939. Framed in a deep shadow box, the room here gives out on a pond, gives in on a bedroom at "Thursday Point," the Long Island shore place of Mr. and Mrs. Edward J. Mathews. A collected composition, Mrs. Mathews' bedroom (in the background—its dressing-room extension) has for principal elements, besides its glass face and built-in water view, the straightforward glass and chrome Knoll desk-table, on which are elongated metal women, sculptures by Mary Callery, caught in dance position. The desk chair: a wicker and metal one designed by Mies van der Rohe over thirty years ago. The small oil on the right wall is by Vano, the two other paintings by Charles Shaw. Woven pleated plastic blinds unfold over the glass siding to diffuse bright sunrays, and curtains stretch across, when called upon, to shut out light completely. Sharing this end of the house is Mr. Mathews' bedroom, identically glass-sided; its equipment, in addition to bed and desk, an Eames chair, gun and rod closets, and a drafting board. Mr. Mathews is an architect and a partner in the firm that designed such famous glass curtain-walled structures towering into the New York skyline as Lever House and the Union Carbide building. More on his adaptation of their skyscraper principles to his one-storeyed shore house, page 123.

EZRA STOLLER

VOGUE'S FASHIONS *in* LIVING



Shown are some of the colorings available in Tessera Corlon. Tessera and Corlon® are trademarks of Armstrong Cork Co.

glisp a free whample of Tessera Corlon . . . it's the uptime floor

There's a certain whing about Armstrong Tessera Corlon. It has snerve. So much so, it's almost calicious. It's the vinyl tesserae that do it, of course. Optamount!

Look down into it—you really can!—and it positively sprantles. (But, please note, it never prangles. The ultraneous effect is quite precessive, which is the uptime thing today.)

And there's a whaleycot more to Tessera than that. Think, for instance, of the glissome way in which a mixidental glop can be laipsed away with the merest plick of a bong.

But Armstrong Tessera Vinyl Corlon has to be glisped. No two ways about it, a single glisp is worth a thousand pictures. Glisp it! Send for a free whample. We'll also send a free copy of Armstrong's Unfinished Dictionary of Tesseratalk, with the Anglo-Saxon definitions. Just write to Armstrong, 6201 Thomas Rd., Lancaster, Pa. In Canada, Dept. 12-U, Box 919, Montreal, P.Q. □ Tessera Corlon is one of the famous

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EZRA STOLLER

The porch and living room side of the silver cypress house, framed by black oak and pine trees

THE SHORE HOUSE
AN ARCHITECT FORECAST FOR HIMSELF



The wisteria-covered, juniper-lined arbor walk from the house to the guesthouse.

Almost indetectable in a magnificent merge of woodland and sea land, the shore house of the Edward J. Mathews affords its owners a covey of pleasures; hunting, fishing, boating, beach life, intensive gardening and forestry, and many-faceted winter and summer entertaining. On a battleship off Okinawa during World War II, Mr. Mathews, then a Lieutenant Commander, decided on his post-war house site—a combination, in Eastern Long Island, of fresh water, salt water, and woods; the site turned out to be a spit of land near East Hampton, on a pond and with a view of the ocean. Tireless and talented gardeners, the Mathews induced from the sandy soil a remarkable profusion of roses, apples, juniper, azaleas, vegetables, herbs. On the land they built a mostly glass-walled and nearly invisible house; one comes upon it as a happy incident in the woodland. Inside, the house is a brilliant contrast to its nature-rich environs—a clean, clear statement of the classic contemporary look that Mr. Mathews, a contemporary architect, believes in. Photographs of that look: next two pages.

Below, at the bedroom end of the house, glass walls and bulkheads.



EZRA STOLLER









EZRA STOLLER

Looking from the dining room through the living room to the porch: a Josef Albers painting, a sculpture from Western Sudan

Opposite above, the dining room and court; Turcios painting. *Opposite centre,* the court, screened with two-by-fours. *Below left,* the house, native white oak, grey birch, and pine trees. *Below right,* the living room with travertine fireplace wall, Mary Callery sculpture, a Dogon cup, and a fine view of the pond.

Mr. Mathews, who, with his firm, Skidmore, Owings & Merrill, replans big hunks of Greater New York, planned the interior details of his own house around the now classic products of old masters of modern design. In the dining room, *above,* a Le Corbusier-inspired brown leather chair, a glass-topped Mies van der Rohe table similar to one in the famous Mies 1930 Tugendhat house. Behind it, in the living room, a "Barcelona" bench with bolster, another Mies idea, as are the wicker-seated steel chairs, vintage 1927, in the dining room, *opposite above.* They surround a Formica-topped table by Knoll Associates, for whom the sculptor Bertoia designed some ten years ago the plastic-wrapped metal chairs in the court beyond.

That court, roofed with a Fiberglas screen to serve as a summer sunning place and a winter greenhouse, has a reflecting pool and, like the rest of the house, a grey tile floor. The court, as well as the dining room, the living room, the porch, and the gardens, serves as setting for the luncheons and dinners for which Mrs. Mathews has an enviable reputation. The Mathews use their house year-round, spend holidays there, "garden all spring, swim all summer, shoot all fall." On a winter day, after a pheasant shoot, a Mathews buffet menu for twenty-four people might read: Hot steak and kidney pie; cheeses and salad; Italian whole-wheat bread; hot fruit compote. An outdoor luncheon is more apt than not to feature products of the Mathews vegetable garden: Cold sorrel soup; lamb steaks done on the terrace barbecue and served with parsley butter; a salad made of tomatoes and string beans shortly after they are picked. Although "Thursday Point" has the wherewithal to be a museum of modern decoration, it has, too, the beautiful patina of a well-lived-in house.



5 menus, 10 changes

Probably the first cookbook written by a woman was a slender one, published anonymously in London in 1747. Its title, *The Art of Cookery Made Plain and Easy, Which Far Exceeds Any Thing of the Kind Ever Yet Published.* Its author, "A Lady." The reason for anonymity, such sentiments as that expressed by Dr. Samuel Johnson: "Women," said he, "can spin very well; but they can not make a book of cookery."

That a woman can a book of cookery make we swear on our Fannie Farmer—and a hundred other good cookbooks by women whose names have become part of our vocabulary. But what can cause even a good book-of-cookery maker to fall into easy answers and clichés is the appalling regularity of the plotting of the menu. For an unforgettable menu needs, as unforgettable cooks know, somewhere in it a jolt. Due respect should be paid, by all means, to nutrition, balance, texture, flavour, colour. But some place between the soup and the nuts a surprise is in order—in the food itself, the way it's served, its sequence, its companions . . . for a monumental performance, all four. Here, to loosen the ties that bind a menu-maker's imagination, five menus that each have one or more jolts, and not one cliché to a menu.





For a late Sunday breakfast: instead of cereal, hominy grits; instead of several dishes, the works—eggs, cereal, ham—in one soufflé; for a bracer, a choice of American and foreign beers; to bring out the freshness of the fruit first course, Falernum, a syrup ordinarily associated with drinks.

LATE BREAKFAST

Any cool Sunday

PINEAPPLE VÉRONIQUE

Fresh pineapple in thick slices mixed with tangerine juice and seeded white grapes, plus Falernum syrup to help the flavours blend. Topped with sprigs of mint.

COLD BEER IN BOTTLES AND CANS, TO BE SELECTED BY GUESTS

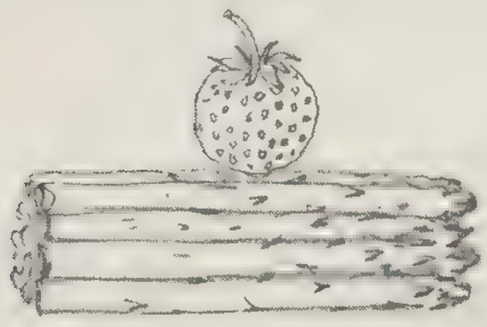
HOMINY GRITS SOUFFLÉ WITH HAM IN CREAM

Virginia ham, cut in thin strips cooked in cream with a little port and placed at the bottom of the soufflé. As a sauce: more ham in cream.

WHOLE-WHEAT BAKING POWDER BISCUITS

Thin as can be made; served with sweet creamery butter and damson jam.

Coffee



For luncheon: reversal of hots and colds—hot first course, cold meat, hot salad.

LUNCHEON

When asparagus is in season

FRESH ASPARAGUS

Hot, and the biggest to be had; kept very green by cooking until just done. Served with browned butter and lots of Parmesan cheese. Gratinéed a few seconds to somewhat melt the cheese.

ITALIAN WHOLE-WHEAT BREAD

BEAUJOLAIS

COLD BOILED BEEF

A sirloin tip poached to medium rare in a well-seasoned broth, which will be used to make aspic to coat and garnish the meat. Press the meat with a weight while it chills for easy slicing. Served with crisp watercress and a sauce of fresh-grated horseradish mixed with thin sour cream.

HOT POTATO SALAD

The potatoes mixed with chopped shallots, capers, parsley, chervil, oil, vinegar, salt, pepper, and Dijon mustard—all hot.

COLD STRAWBERRY COMPOTE
RUM CUSTARD SAUCE

Coffee



A hot vegetable passed with cold fish. For a surprise second course, a cheese soufflé.

SUNDAY NIGHT SUPPER
SMOKED SALMON FLORENTINE

Hot buttered purée of spinach, spiced with nutmeg and decorated with fried pumpernickel triangles, passed with sliced cold smoked salmon.

WHITE BURGUNDY

CHEESE SOUFFLÉ

A soufflé baked with a creamy centre over minced mushrooms flavoured with shallots, and a little sherry to spoon out as a sauce over the soufflé.

POACHED APPLES CHANTILLY

Peeled and cored apple halves, poached in heavy vanilla syrup with kirsch added, and well chilled. Served with sweetened whipped cream flavoured with kirsch.

Coffee

Fish first, omelette second. No vegetable with the fish but fried parsley, which has a natural affinity for fish.

LUNCHEON

GRILLED DOVER SOLE

Imported frozen sole, broiled, basted with anchovy butter, and lemon juice, seasoned with salt and pepper. Served with lots of parsley, fried in deep fat.

RHINE WINE

TRUFFLED OMELETTE

A golden puffy omelette with thin-sliced black truffles.

MIXED GREEN SALAD

Served on a side plate with the omelette: lettuce, green with chives and chervil; an oil and vinegar dressing.

TWIST ROLLS

Fresh Pears Pont-L'Évêque Cheese
Coffee

Chicken and rice served alone, with no vegetables or other flavours to detract from the exquisite sauce. Lemon ice with apricot liqueur instead of crème de menthe.

DINNER

CHICKEN SUPRÊME
CHAMPAGNE SAUCE

Chicken breasts poached in well-seasoned chicken broth. The sauce made with the broth, butter, flour, and champagne—reduced and finished with cream and yolks of eggs.

BUTTERED RICE

RED BORDEAUX

CRISP FRENCH BREAD

FIELD SALAD WITH SLICED BEETS AND CELERY JULIENNE

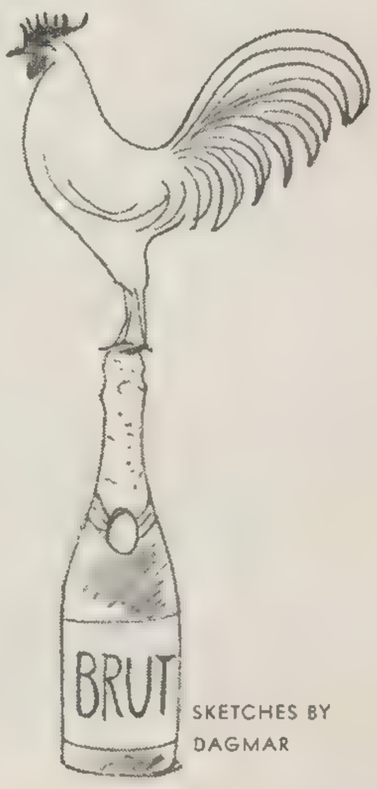
Cream mustard dressing.

BRIE CHEESE

GOLDEN PUFF CRACKERS

LEMON GRANITE WITH APRICOT LIQUEUR
SUGAR COOKIES

Coffee



SKETCHES BY DAGMAR

WHAT TO PACK AND NOT TO WEAR

(Continued from page 120)

a special dress. *One* dress. *The* dress. My *new* dress. So a half hour before show time a waiter spilled soup all over it. So the hotel cleaner painstakingly pressed the soup into the dress. Vegetables and all. From this you learn never to stay at a hotel. Or never to eat soup. Or never to travel without an extra dress. Preferably an old one, in case of a new waiter.

I, for one, am happiest when I've packed familiar clothes. New clothes are for old friends, old clothes for new. Sometimes outfits that behave beautifully in a fitting room act like demons three-thousand miles away. On the night I was presented to the King and Queen of England, I had nervously gotten in and out of two new dazzlers, and wound up in a five-year-old dress which, heaven knows, *they* had never seen before, but which made me easy and unselfconscious.

To the same end, I often duplicate a favourite wool suit, with variations of collars, colours, and fabrics. Don Loper has made me a bird of many feathers with endless mutations of a slim skirt and easy-riding top.

All other Fine touches, including the physical packing (which I do like a Dobos Torte), I'll be happy to come to your house and tell you about. Actually, packing for almost anywhere has become standard, with a degree of latitude for longitude. Everybody knows that in Rio it's June in January, but I've known April in Paris to be like a Night on Bald Mountain. I figured Israel couldn't vary much from other western-minded countries, give or take a few camels and some pioneers. And I was right. Then how come I was dressed all wrong at least half the time?

What beat me was a parlay of topography, geography, and vital statistics. And I mean like vital, baby. There's no such thing as a part-time sight-see-er in Israel. I think it's illegal. Actually almost every stone and every blade of grass has a fascinating story, and to the average Israeli the Bible is not only a religious work but a history, geography, and archaeology textbook: and while they are building and planning for the future, they live very cosily with the past.

If, in California, you pass a roadside restaurant with a sign saying "Samson's Drive In," you figure that either the coffee is very strong or it's the owner's nephew's name. In Israel you figure it's named for the original and built near the site of his birthplace. I know. I asked.

I was also told that Israel is only slightly larger than New Jersey. Well, that didn't seem too formidable, but in zigzagging up, down, or across this tiny country (which we did by car, jeep, and helicopter), you run the most astonishing gamut of temperature and terrain. You can be comfortably warm in Tel Aviv for breakfast, wind-whipped and cold in Jerusalem for lunch, and unbearably hot in Sodom at teatime (tea with lemon, sugar, and a Pillar of Salt). Sodom is 1,290 feet below sea level, the lowest place on earth. In more ways than one.

I suppose there's a way to see Israel one region at a time, so that a girl can be properly dressed for more than an hour at a time, but what clobbered me was a very vital statistic,—Danny's vitality. On his several trips there for UNICEF he held to a schedule which could only be followed by a kangaroo with a thyroid condition. So when I arrived I was confronted with an itinerary specially prepared by the government for a V.I.N. Very Important Nut.

I began to get an inkling of this two minutes after we stepped off the plane, about four hours behind schedule on account of a jet we didn't get in London because it never left New York. Since it was nearly midnight (and we'd been up since six A.M.), I expected only a car or a devout insomniac would still be there to meet us. But no! We were greeted by the full melee of friends, flashbulbs, and fans, and rushed to Customs so we could get upstairs to the reception and supper still awaiting us.

Danny, who is a talented catnapper, and had used his talent well that day, looked fresh as an Olympic starter. I had misspent my day reading a good book. So I left him with my two bags and made a mad dash for the nearest mirror,—whipping out of my purse the Kaye rations for instant make-up wake-up—rose water, a cotton pad, and eye drops. Dampen pad with rose water, pat firmly into face, *over* any make-up. Two drops of Privine (or rose water) in each eye,—*et voilà*, a fresh, sparkling un-made-up look,—that I figured would take me through the reception, and then happily straight to our hotel and to sleep.

Ha!—who ever heard of sleep? (No wonder I once saw a top Israeli government official sleep between courses at a Chinese restaurant. That was nothing. He'd done it between sentences that day, at a top-level conference in Washington.)

Off in the opposite direction I was whirled, to see Tel Aviv at night. And it was jumping. Streets crowded with neo-beatnik-looking teen-agers and well-dressed concert-goers, strolling beneath lovely trees and varicoloured neon tubing, it looked like a cross between a Middle-West Havana and a Middle-East Vienna. It seemed odd to see neon signs in incomprehensible letters, but even more odd to see signs among them reading very clearly "Pizza" and "Espresso." Which we had.

Fade out at five A.M.; fade in at ten. Off to Jerusalem for lunch in our honour. "What shall I wear?" "Something simple." "Will it be cold?" "Will I need a coat?" "Oh, no, maybe a sweater."

So I wore a grey wool sheath with matching cashmere and wound up slightly overdressed and freezing cold. And that was the last time I asked such questions.

Next day we headed south, stopping for lunch with the directors and visiting scientists at the Weizmann Institute. I put on my best cool visiting scientist outfit—and wound up at Nachal Oz, a young rough border kibbutz at the Gaza Strip walking through mud to see prize cattle. Leeway Lesson No. 2: Always keep an extra pair of shoes in the car.

We then chased a police wagon with a captured and blindfolded Arab raider half-way home, and Danny, feeling a B picture coming on, was all for following straight to Interrogation Headquarters when I pleaded the necessity for a ladies' room. I thought the Hebrew word for it might be a good thing to know,—until I heard it. The word is Hchah-darshimush (the first syllable sounds like a stirring clearing of the throat). No little abbreviations, no shortcuts, you must say the whole word. I finally nailed it by putting it in a sentence, "Hcha-dar-she-mush up the potatoes when she knows I don't like them that way."

Next day started a two-day safari, and on hearing the magic words, "Pack a bag," I crammed in a full range for climate change,—for all the good it did me.

Dressed in thin slacks, shirt, and sun hat to climb the hills of Ein Hod, an artists' colony at which I'd expected to lunch, I was unceremoniously shoved back in the station wagon at noon and told we had to press on to Haifa. Haifa can be cold, which it was. Not only that, but we were lunching at the house of a Member of Parliament. So with everything right in my suitcase and everything wrong on my back, I put a good face on my dirty shoes, borrowed a couple of sweaters,—and had a wonderful time.

On we went, under hills to catacombs, over mountain roads through Arab villages to Nazareth, and I never thought about my clothes that afternoon until I saw my first camel, who looked at me sideways and curled his lip. A spy for Vogue, I thought. No, I was reassured, all camels look like that.

O.K., on down to Tiberias, around the shores of the Sea of Galilee (beautiful and mystic in the sunset), through the ruins of the Roman baths, the marvels of the modern baths, the hot springs, and the cold fact that I was freezing. It was suddenly dark, and an "unseasonable" cold wind chilled my spine which was further chilled when I was told we were driving into the range of live Syrian machine guns directly above us. (How does one dress for a Syrian machine gun?)

Finally, as we drove into Ein Gev, a kibbutz on the northeast shore, I had the strangest sense of *déjà vu*. Impossible!—But I knew it so well, all but one building that shouldn't have been there. Suddenly, as I saw Danny bending down to talk to an enchanting Yemenite child, I knew. I'd been all over Ein Gev hundreds of times in the process of cutting and editing "The Secret Life of Danny Kaye," his television film for UNICEF. (Thirty-two hours of film shot in three weeks which took two months to cut down to an hour and a half.) And the strange building *was* new, and praise be, a restaurant. *Hot* coffee!—and hot deep-fried St. Peter's fish, so delicious that Danny and I ate about four or five

(Continued on page 129)

more about the clothes life

of Miss Gloria Vanderbilt *(Continued from page 98)*



Afternoon in town look that's a Gloria Vanderbilt stamp: sable coat, sliver of dress. Travel addition: a huge alligator handbag.

alligator travelling case that she found at an antiques show last year. This astonishing object—fitted with handsomely carved silver containers, and rigged out with everything from a desk set to a curling-iron stand—is shown in detail at right.) There is nothing in the least inadvertent—or boring—about the similarities in Miss Vanderbilt's clothes-life. They are, rather, the result of the most meticulously thought-out clothes-plan, which she has summed up as follows: "After a time, you find that there are some lines, some colours that work so well for you—in which you feel so comfortable, and so absolutely right—you can put them on and forget about them completely. The trick—once you've hit on these lines and colours—is not to keep hammering away at them in the same old way. Discovering new possibilities in a look you like—that's the exciting thing in fashion." Not surprisingly, she is one of her own best examples: her favourite daytime handbag—black alligator with gold-chain straps—is, line for line, her evening bag, too, but in various shades of satin. And, having found, ages ago, that turtle-neck collars did something rather special for her, she proceeded to collect turtle-necks in every form—the conventional doubled-over kind that come on thick-countryish sweaters; the enormous standoffish kind that look like well-disciplined cowls; the sleek, throat-sheathing kind that stem from silky pull-overs; even scarfs are wound turtle-fashion around her neck, and knotted at back. Turtle-neck sweaters are, in fact, the essence of Miss Vanderbilt's daily fashion signature. And this—mainly because her days, city or country, are spent writing, rehearsing, or painting—is a pleasantly down-to-earth, practical sort of look: sweater, short, fullish tweed skirt, leotards, or cable-knit knee socks. Over everything, in the country, goes a claret suède coat that she bought in Paris (and plans to buy again, in a chestnut colour, next trip over). Her city coat, day and evening, is "*the* coat"—a superb full-length sable. It is also one of the few fur coats in her wardrobe that is fur on the outside: "As a rule, I'd rather have fur inside—where it *feels* wonderful."

Miss Vanderbilt subscribes to the theory that time spent in advance is time saved in the long run: not only is she prepared to invest time in the hang of a skirt or the set of a collar, but—long before the actual wearing—her what-goes-with-what plans have been thoroughly mapped out. There is no eleventh-hour indecision about what jewellery goes with her red brocade evening suit: a pair of ruby-and-diamond earrings goes. There is no question about what shoes are best with her slate-blue country pants: these, like most of the pants she owns, have been equipped with matching boots. There are no doubts about what looks right—country evenings at home—with the long red jersey that she calls "my bathing-suit dress": a Chinese necklace of jewelled wooden beads, the ruby-studded gold-and-ebony bracelets that she designed herself, and a rough wool jacket of black-and-white checks. (If a dress doesn't come with a jacket or a coat of its own, Miss Vanderbilt hastens to fill the need—"There's something so complete and self-sufficient about a dress with a wrap of its own.")

This talent for organized good looks doesn't stop at the clothes closet. Miss Vanderbilt's beauty routine is every bit as thoughtfully plotted. She has her hair cut every six weeks; washes it every day, and—ordinarily—lets it fend for itself (for out-of-the-ordinary situations, her hairdresser teases it into "something vaguely Japanese"). Her evening make-up is exactly the one she uses on stage or on television, and consists of the following: two shades of a stick foundation blended together with a sponge (the lightest shade and the one just darker give just that degree of camellia-like paleness that is an almost perfect echo of her own colouring); a smudge of brownish cream rouge—for contour, not colour—very high on the cheekbones; eye shadow comes next, and then black liner, applied quite thickly above the upper lashes and just under the lower ones. She uses lots of powder, brushes it off with huge wads of cotton, and then mascara on her eyebrows as well as her lashes. ("It makes them look darker and thicker than pencil, and the thicker the better.") She uses an eyelash curler, which she calls "practically the most indispensable thing I own," a flick of cake rouge, and lip-coloured lipstick that she buys at a theatrical drug store.

This elaborate ritual takes place before her own variation on a professional looking glass—a triptych-arrangement of mirrors, with light bulbs all around—and is an impressive illustration of her perfectly budgeted time-schedule. "It takes me hours," she explained, "but I never have to look in a mirror again all evening."

Antiques-show find: Miss Vanderbilt's 19th-century lacquered alligator travelling case. Inside: carved silver containers, writing gear, tortoise-shell-handled brushes, a curling iron stand.



WHAT TO PACK AND NOT TO WEAR

(Continued from page 127)

apiece, and there went dinner. Good! Now I could rush straight to the cottage where I thought we were staying the night, and change into something. Anything. Anything warm, that is. But something else was changing too.

As I emerged, in wool slacks and sweaters, there was Danny, the intrepid traveller, slowly turning blue. Hugging himself, and edging toward a heater, he was earnestly explaining to our hosts that *he* didn't mind the cold. But his wife was delicate. Where other people just got a sniffle, she got pneumonia. Double pneumonia. Sometimes.

Taking my cue, I went into a subdued coughing fit. I knew I was supposed to be Camille, but I didn't know *why*.

I found out later it was real cloak and dagger. A couple of mysterious phone calls from Jerusalem, involving "top secret" plans for the next morning, and Danny's instructions were to spirit us out of Ein Gev and back to Tiberias that night for any reason he could improvise. So Danny, an obliging diplomat, ad-libbed a soap opera, and I coughed the accompaniment. And once more the change of plan was one step ahead of the change of clothing.

But suddenly Fate switched to my side,—temporarily, that is. There was a request at the gate from Tel Kazir, an intrepid teenage kibbutz high up and right under the noses of those Syrian guns. They'd heard Danny and I were around, would we come up and visit. *Would* I? I hadn't felt so properly dressed since I'd worn a bathing suit to jump into a pool.

This group of boys and girls of heterogeneous origin, aged seventeen to twenty-one, had together built from scratch, under constant threat of border raids, a thriving community. Raising not only essential crops but prize-winning flowers, doing all the heavy work of a farm, yet digging deftly for artifacts, they had just finished, in their "spare" time, a theatrically lit, muraled "night club."

And yet, somehow, as they played and sang,—and we sang,—they reminded me so strongly of junior counsellors at summer camp, I found it hard to believe they were not going to pack up and go home on Labor Day.

By the time we left and got back to Tiberias, it was so cold everyone leaped at the suggestion that we go to a little place around the corner for a drink to warm our bones. Well, it *was* around the corner, they *did* have a drink. But they also had a superior jazz combo and a far-out but alert proprietor.

It was kind of quiet and empty when we got there, but somehow, within a half hour, there was not an inch to spare. Especially near our table, where the traffic needed signals. And that's how I found myself in a swingin' club in Tiberias, surrounded by the Hot Springs and Water Ski set, looking like a reject from "the hungry i."

Next morning, Danny jolted my morning coma by announcing that I must be ready for an important appointment in an hour. I was beginning to get a glimmer of what the "secret" was. When he then very uncharacteristically evinced special interest in what I was planning to wear, I knew.

"Ben-Gurion?" He beamed. So this was the Prime Minister's carefully unpublicized vacation retreat. "How did you guess?" How could I not? Danny's futile and funny attempts, on previous visits, to synchronize apparel with B.-G. were like a running gag.

The first time, Danny, presenting his UN credentials and looking splendid in what he calls his "diplomatic outfit," was not a little surprised to find the Prime Minister in an open-necked khaki shirt and pants. When Danny teasingly chided him about their disparity of costume, B.-G. said in mock defense, "These are my working clothes." And then challenged, "Are you going to wear *that* when you go to visit children in the Negev?"

On his next trip, Danny went to Ben-Gurion's home directly from the desert,—in *his* working clothes—a mismatched mishmash topped by that famous, nutty rain hat. He was reduced to helpless laughter when he was greeted by the Prime Minister dressed to the nines. On and off this went on and on,—and they never got off the seesaw until that morning in Tiberias. But *I* got on it.

Ben-Gurion and Danny at long last were both wearing jackets and ties at the same time. I wore a silk shirtwaist dress, Isa-

(Continued on page 132)

Staying home this winter?

Instead of London, Rome, Côte d'Azur or a cruise to Zanzibar, you can add another conversation piece by enjoying this winter at the Arizona Biltmore.

YOU'LL find that the Arizona Biltmore, perfected in every way over a quarter of a century, invites comparison with the most exotic and interesting places you've ever visited.

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ACQUIRE A HEALTHFUL TAN while relaxing in the cabana-swimming pool area under skies that are bluer than those over Italy.

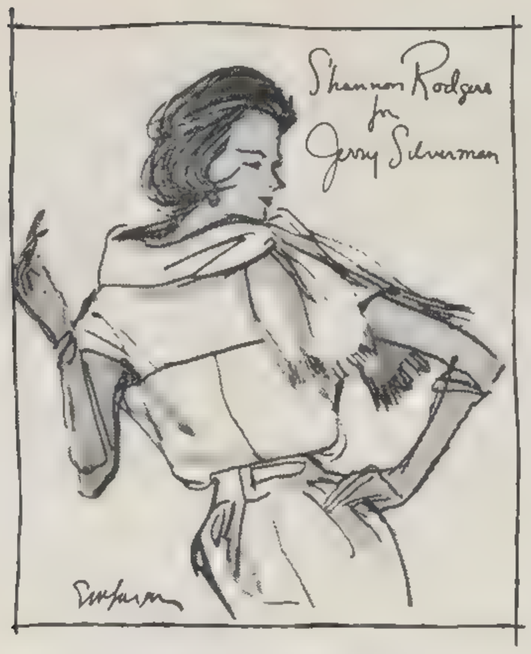
THOUGH on the edge of the desert, the smooth landscaped lawns, tended by Dutch gardeners, are as lovely as you'll have come upon anywhere in your world travels.

AND YOU'LL never have come upon a more delicate delight than the fragrance filling the air around the Arizona Biltmore's flowering gardens and the hotel's citrus groves.

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ARIZONA BILTMORE

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SHANNON RODGERS FOR JERRY SILVERMAN

on page 6

Designed for the woman who makes fashion her signature—the bias cut and the arched seam, slender as ever but gently bloused, with its own fringed stole. "Forstmann" Chiffon Wool Mesh or Romany-textured Silk. Cream Beige, Turquoise, Orange Ice, Mushroom, Navy; sizes 6-16; about $70. Available at these fine stores:

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New York, N. Y.	Bergdorf Goodman
Atlanta, Ga.	Rich's
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Bakersfield, Calif.	Judd's
Baltimore, Md.	Hutzler Bros.
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Buffalo, N. Y.	Wm. Hengerer
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Houston, Texas	Battelstein's
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Jackson, Miss.	Gus Mayer
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New Orleans, La.	Gus Mayer
Norfolk, Va.	Nicholson-Marks
Oklahoma City, Okla.	Al Rosenthal's
Philadelphia, Pa.	Bonwit Teller
Phoenix, Ariz.	Goldwater's
Pine Bluff, Ark.	Garnette Mullis
Pittsburgh, Pa.	Joseph Horne Co.
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Stamford, Conn.	Ethel Allan
Syracuse, N. Y.	McDonald's
Tucson, Ariz.	Cele Peterson
Tulsa, Okla.	Leisure Manor
Washington, D. C.	Julius Garfinckel
Wilmington, Dela.	The Purple Door

CANCER RESEARCH

(Continued from page 71)

be made of computers on a national basis for the coding and processing of the effectiveness of chemical agents against cancers.

The great directions of cancer research now emerging are:

1. The important advances in our knowledge of the mechanism of the action of anti-metabolites and other classes of anti-cancer chemicals. (The metabolites are biologically active chemical substances necessary for cell growth. By inhibiting cell growth through other chemical substances —by, in other words, anti-metabolites—there is the possibility of stopping cancer cell growth by chemotherapy.) These anti-metabolites act as nucleic (nu-clay-ic) acid inhibitors. Some of them are antagonists to folic acid, some of them antagonists to such basic building blocks of the proteins of the body as the amino acids.

Research of this kind, plus the great advances in our knowledge of the biochemistry of the normal cells and of the cancer cells, will give the information required for making new chemical compounds on a rational basis—hopefully to cure one or many forms of cancer.

Evidence accumulates that viruses which are known to cause several forms of cancer in laboratory and domestic animals may be important in the causation of leukemia and other cancers in humans. If this relationship of viruses and cancer can be validated, the possibility exists that vaccines or other methods of cancer prevention may come.

2. A development that appeared to rise separately in the field of virology of cancer, has focused attention on the same pathways in biochemical mechanisms as those of interest in cancer chemotherapy. With the great headway in our knowledge of intermediary cellular metabolism and the truly extraordinary progress in nucleic acid research, particularly on bacteria and viruses, it may be possible to bring cancer virology and cancer chemotherapy to a point where they meet in a fundamental conception. For whatever the biochemical abnormality may be that makes for cancer, the ideal chemotherapy may be achieved if what is required is to add a missing factor, or subtract a superfluous chemical structure, or negate or neutralize or delete the cancer-producing element, or to interfere in its synthesis by selective inhibition at the appropriate point in the metabolic pathways.

3. There is great need for a simple, rapid, accurate diagnostic test, carried out on the population as a whole, the test to be made by taking a small sample of blood or body fluid.

It can not be doubted that a deeply concerned, intelligent public and its equally concerned and intelligent representatives in the Congress and the Administration will work to get from private and public funds the money for more cancer research to meet this enormous problem and opportunity. Doctors and scientists have the capacity to use these funds effectively and wisely.

CITY PLANNING

(Continued from page 73)

on children in places that are public. . . .

The sidewalk must have users on it fairly continuously, both to add to the number of effective eyes on the street and to induce the people in buildings along the street to watch the sidewalks in sufficient numbers. Nobody enjoys sitting on a stoop or looking out of a window at an empty street, but large numbers of people entertain themselves, off and on, by watching street activity. . . .

A lively street always has both its users and pure watchers. Last year I was on such a street in the Lower East Side of Manhattan, waiting for a bus. I had not been there longer than a minute, barely long enough to begin taking in the street's activity of errand goers, children playing, and loiterers on the stoops, when my attention was attracted by a woman who opened a window on the third floor of a tenement across the street and vigorously yoo-hooed at me. When I caught on that she wanted my attention and responded, she shouted down, "The bus doesn't run here on Saturdays!" Then by a combination of shouts and pantomime she directed me around the corner. This woman was one of thousands upon thousands of people in New York who casually take care of the streets. They notice strangers. They observe everything going on. If they need to take action, whether to direct a stranger waiting in the wrong place or to call the police, they do so. Action usually requires, to be sure, a certain self-assurance about the actor's proprietorship of the street and the support he will get if necessary. But even more fundamental than the action and necessary to the action, is the watching itself. . . .

Planning for vitality must combat the destructive presence of border vacuums, and it must help promote people's identification with city districts that are large enough, and are varied and rich enough in inner and outer contacts to deal with the tough, inescapable, practical problems of big-city life. . . .

The phenomenon of border vacuums is baffling to city designers, especially to those who sincerely value urban liveliness and variety and dislike both deadness and nondescript sprawl. Borders, they sometimes reason, are a feasible means of heightening intensity, and of giving a city a sharp, clear form, as mediaeval town walls apparently did with mediaeval towns. . . .

It helps to understand the "perverse" behaviour of cities if, in our minds, we divide all of the land of a city into two types. The first type, which can be called general land, is used for general public circulation by people on foot. It is land over which people move freely, and by choice.

The second type of land, which can be called special land, is not commonly used as public thoroughfare by people on foot. It can be built on or not; it can be publicly owned or not; it can be physically accessible to people or not. This is beside the point. The point is that people walk around or alongside it, but not through it.

There is a widespread belief among many city experts today that city problems already beyond the comprehension and control of planners and other administrators can be solved better if only the territories involved and problems entailed are made larger still and can therefore be attacked more "broadly." This is escapism from intellectual helplessness. "A Region," somebody has wryly said, "is an area safely larger than the last one to whose problems we found no solution."

HOW WILL YOU BEHAVE

(Continued from page 83)

lated one of the most enviable safety records in Europe.

Directly in between those groups who are willing to take the evidence of this theory as proof and those who are more interested in proof than results is a little band of serious thinkers working full tilt to give the theory social acceptance. One of the weightiest of these—a high-ranking medical officer in his country's armed services—is a dedicated doctor, grateful (as he says) to the mechanics of medicine, but much more aroused by the idea of the art of medicine. This cycle-theory, he feels, can lend great new depth and lucidity to any diagnostic situation and place the patient just that much more exactly in his true medical position. His plan: to uncover further proof eventually on the electro-magnetic side; to simplify the mechanics of charting so much that any physician will be able to tell his patient's rhythmic condition at a glance, and to add to the enormous body of material that points to the straight mathematicity of science. Further, from his own enormous storehouse of charted cases he one day proposes to answer such metaphysical questions as: What is bravery? (His theory: it may not be a quality of character but a condition of recklessness induced by the presence of a high physical curve with a low swoop of the intellectual). In fact, he believes that there is no end to the adventurous scientific possibilities innate in this outer-directed concept of behaviour, including the pursuit of the science of pattern recognition. As an example of this, he points out that an entire lifetime of these sinusoidal waves can be projected to show repetition and conjunction of patterns, thus illuminating certain life periods now under study, such as the twenty to twenty-three year age-span which may be crucial in determining one's whole life pattern.

In his own day-to-day living, this scientist, who must lecture considerably, uses his cycle charting to get him safely through vulnerable days. "On those days," he explained, "my powers of convincing anyone of anything are minimal, so I stay with what I know has been successful; never tell a joke; they always plop."

Someone has said that this cycle-concept is a sort of crash analysis taking the guilt away from our periods of inefficiency, but its chief charm—whether one goes along with the specifics of graph and charts or not—is that an unreal experience naggingly common to us all has been brought out of limbo into scientific reality. A century and a half ago, Goethe wrote in his diary: "I must consider more closely the cycle of good and bad days which I find coursing within myself. Passion, attachment, the urge to action, inventiveness, performance, order, all alternate and keep their orbit; cheerfulness, vigour, energy, flexibility, and fatigue, serenity as well as desire. Nothing disturbs the cycle for I lead a simple life, but I still must find the time and order in which I rotate."

That someone *has* found an order of rotation too late to plot a chart for Goethe seems a pity. But the graphing of people in public places has become quite an after-dinner preoccupation lately (getting birth-dates is the trick). One of these graphmakers who wouldn't quit unblushingly went to the top and worked out the behaviour cycles which will influence five of the world's leaders in the month of January. He submitted the following: Premier Khrushchev will have a vulnerable day in the department of vitality on January seventh and another critical day in the cycle of nerves and moods on the ninth. These will be followed by an interval low in endurance, sensibility, and intellectual response, but the month will end on a high note, a swing into an excellent state of well-being. President Kennedy should be prepared for an unnerving day on the eighth when he will be particularly vulnerable to fatigue, find it difficult to concentrate. Mr. Kennedy and Mr. Khrushchev have, interestingly, identical vitality cycles and opposite sensitivity curves. Prime Minister Macmillan will have to watch two bads come tumbling right after each other on the tenth and twelfth but should enjoy the twenty-fourth and, in fact, the rest of the month. President de Gaulle will have a vulnerable day on the seventh at a time when his curve of intuition is low, and the ninth will be another critical day for him physically but will find his nerves, at least, in good shape. The twenty-third and the twenty-fourth could bring his finest hours. Chancellor Adenauer seems to have a very up-and-down prospect for January with two days of double vulnerability, the thirteenth and the twenty-third, and then a time of exceptional ability to perform from the thirteenth to the twentieth.

And since timing is the essence of this cycle-theory, it occurred to our correspondent that it might also be interesting to check up on the timing in that craft where it is so particularly big—the theatre. Fortunately the news is good for the three upcoming openings-of-note that he charted: Eileen Heckart, when she opens on January twenty-third in *A Family Affair*, will find her vitality at its most potent; she may have to dig a little harder for effects as the two other curves (intellectual, sensitive) are low—not critically low, but low. An exceptional night is set for Cyril Ritchard when he brings *Romulus* into New York. And for the January thirty-first bow of E. M. Forster's *Passage to India* (put into motion by Santha Rama Rau), the young Indian actor Zia Mohyeddin seems to have been struck with luck (or is he with it?). On opening night, his vitality, his sensitivity, and presence of mind are all in high, but his chart shows that had it been scheduled for just three days later, the first night would have caught him in a "critical."

This charting of Behaviour Cycles is not intended in any way as fortune-telling; it is, instead, attitude-spelling. No chart can say what will happen to any person on a particular day, only how he is apt to take what does happen (they can't tell you for instance whether or not you will win the Irish Sweeps, just whether or not you'll have the stamina and nimbleness of wit to win a bridge championship). And the so-called "critical" days are not postered as definite days of doom—some of these may even pass unnoticed by you, according to the Law of Initial Values; after all we have all experienced from three to four of these out of every thirty-three for years on end. These days are pinpointed as unguarded moments for which it might be as well to work up some armour in advance. If you plan to pilot a plane on an off day, you could see that your co-pilot is someone whose reactions will be normally fast and sound. You might do well if you have a decision to make, to do as Scarlett O'Hara did: Think about it tomorrow. And then again, on those money-in-the-bank days when you are moving in the best cycles, you can push yourself to the limit. In fact, anything learned from the charts should be taken in and filed under the good question: "Isn't self-knowledge power?"

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WHAT TO PACK AND NOT TO WEAR

(Continued from page 129)

belle sweater, and discreet earrings. Mrs. Ben-Gurion? Slacks and sweater.

And she was right. Later when I tried to climb the twisting, outside stairways of the old fortress at Acre, the wind almost blew that silly skirt over my head! But it was at the old Arab town and port there that I finally learned how to beat the rap. Tootling down into enormous archaeological excavations one can clearly see that much of Israel is built over the layers of four other cultures,—Ancient, Roman, Crusader, and Turkish. Through the centuries not only has the land sunk gradually into the sea, but between civilizations the desert winds have blown enough sand to bury the last culture, cover, fill, and make a foundation for the next.

So! The magic word was "layers"! And the winning number was four. The very next day, faced with a schedule that would make a television station blanch, I gleefully dressed in four layers,—American, Italian, Israeli, and borrowed. And I was an absolute sensation, and never more comfortable. Schedule: Up at 3:30 A.M. to get to Beersheba before six to have breakfast with army and civil engineers who would take us by jeep and army command truck over nonexistent roads to the site of a city not yet built, high in the Judean Hills. From there through the Negev over the obliterated ancient trade route, that two years from now will be a four-lane highway to the Dead Sea. And will cut our four-and-a-half-hour stony trek to a smooth thirty minutes.

Range of temperature? From the low thirties to the high nineties.

Well, ma'am, I wore heavy jersey slacks (silk ones carried in a handbag) and a thin silk shirt. Over that a thin Italian sweater, over that a heavy coat sweater, over that a borrowed sheepskin-lined jacket,—with hood. Also an opaque parasol for when we had to get out of the jeep and push. (The parasol wasn't much use for pushing, but it sure helped me keep face while I watched.) It was at this point that Danny leapt to the top of the ruins of a Crusader fortress and made an impassioned plea for funds for food to send to Moses and his People who were on their thirty-fifth year of their forty years wandering through the desert.

So as the mercury went up, the layers came off, and I daresay I did the first solo fashion show in the Negev since Sheba.

From that day on, dizzy with success, I sailed through old diggings, new villages, the mosque that houses a hair of the beard of the Prophet, the golf club at Caesarea, the old Roman city itself, army camps, hospitals, and night clubs. The night clubs, whether in the ancient cellars of Jaffa, or first cousins to the Pump Room, all have a unique custom which I found most engaging. Between dance sets, the pianist or accordionist starts to play a folk song, and everyone sings along. Not just politely or softly, but with great enjoyment and abandon. And you find yourself joining in,—whether you know the songs or not. Most Israeli folk-music is either rousing or lilting, and after a couple of choruses you begin to feel that you're at a private party and on cordial terms with everyone in the room.

On very cordial terms with myself by now, I went back to Jerusalem for a real sight-seeing tour, and this time I wore a Chanel suit, which was absolutely right. Except my feet hurt. It wasn't the suit that hurt my feet, it was the shoes that went with the suit. But if I had worn other shoes, which would have helped my feet, it would have hurt the suit. So the question is, when do you suit yourself and when do you suit the suit?

But how can I carp when that was the day Moshe Dayan (the famed general with the dashing eye-patch) gave me as a present an oil jug from the household of King Solomon, and that was the day I held in my own hands one of the original Bar Kokba letters,—the most exciting archaeological find since the Dead Sea Scrolls. They were taken out of special vaults and translated for us by Yigael Yadin, former Chief of Staff, now a Professor of Archaeology.

With the ink fresh and blue as the day they were written, these communications, sent by a legendary general in the first century, are amazingly colloquial and brusque and could have come from General Patton on a bad day. They said, in effect: "Dear Sir: Where are the fifty gallons of olive oil? You promised them two weeks ago. An Army can not live on promises. Give them to bearer at once, or else. . . ."

Professor Yadin found them in the dim recesses of an ancient cave, packed flat for safe keeping at the bottom of a lady's handbag, circa 62 A.D.

So what did it matter what handbag I was carrying or what shoes I was wearing? And that, I guess, is how I really feel about travelling. When there is so much exciting to see and do, you won't much care what you wear, as long as it's comfortable and becoming. And if you should happen to go to Israel, the land of progress-while-you-watch, please tell the Tourist Bureau I finally confessed that my observations on climate were made during their brief winter, and don't apply the other ten months of the year. Much.

So,—

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